

# HANDBOOK OF PĀLI.

# HANDBOOK OF PAI-LI

CHINESE

AN ELEMENTARY GRAMMAR

A CHRESTOMATHY, AND A GLOSSARY.

COMPILED BY

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TO THE REVEREND

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VICE-PRESIDENT OF THE PHILOLOGICAL SOCIETY,

AS A TOKEN

OF FRIENDSHIP AND RESPECT.

# ERRATA

Page	line	READ
4	33	<i>lanha</i>
5	5	<i>prthivi</i>
6	2,	<i>molis</i>
6	32	<i>odariko oduro</i>
8	31	<i>mudho</i>
9	5	<i>mṛṇala</i>
9	7	<i>ekadasa</i>
17	4	<i>çraivā</i>
17	16	<i>çalmali</i>
17	18	<i>khallato</i>
19	18	<i>nikkho</i>
21	11	<i>ganhati</i>
21	21	<i>tiñhino</i>
28	11	<i>avikaroma</i>
31	10	<i>adau</i>

Page	line	READ
31	36	<i>tr nayo to 1 35</i>
34	28 29	<i>matuya matubhi</i>
35	22	<i>sakharesu, sakhesu</i>
35	33	<i>attanam</i>
45	5	<i>gam</i>
47	18	<i>ekarasa</i>
48	27	<i>adhiko</i>
52	6	<i>liyadi, tanodi</i>
60	17	<i>l arēyyum kubbeyu</i>
68	10	<i>uccate</i>
68	14	<i>ganhati</i>
68	21	<i>daddallati</i>
68	33	<i>bṛhṇikkhati</i>
74	8	<i>avi</i>
75	29	<i>dasudasam</i>

83	27	<i>blukku</i>
90	17	<i>satipadi</i>
94	29	<i>pahiyasati</i>
95	7	<i>Isanassa</i>
102	29	<i>adinnadana</i>
103	8	<i>sabbadhi</i>
103	10	<i>panudanam</i>
103	20	<i>sa</i>
103	29	<i>samēkkhasi</i>
104	2	<i>ṇasasati so</i>
104	3	<i>namaso</i>
104	12, 13	<i>vandama</i>

105	29	<i>nana</i>
108	28	<i>ugganhati</i>
108	31	<i>rahhha</i>
109	5	<i>amaantesi</i>
110	22	<i>latabbān</i>
110	24 26	<i>gami</i>
113	15	<i>nethani</i>
114	19	<i>aldisu</i>
114	21	<i>addal kī um</i>
117	30	<i>asayamāre</i>
121	25?	<i>ṇadareṇu</i>
121	29	<i>vijatama</i>

Page	line.	READ	Page	line	READ
124	9	paligunthita.	146	7, 8?	sammatā.
125	8	dakkhinti.	147	14	sammatā.
125	18?	Ka-ibhāradvājo.	144	16	avippavāsaṃ.
132	12	sampajāno.	148	21	anumodāna.
143	20	upajjhāyena.	149	27	yāceti.
144	11, etc.	ussāho.	150	9	dhāraṇāṃ.
144	35	haritattāya.			

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151b	18	anu-kathayati.	170b	29	bhikkhuni.
151b	30	anu-parayāti.	173b	31	salittaro.
159a	12	uvāho.	176a	25 add.	sata-paṭi (f) 'a centi- pede.'
165a	2	satta-nikāyo.			
167a	9 add.	panudanaṃ 'removal.'			

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Page 60.—The first person plural of the optative ends sometimes in 'u,'  
e.g. *riharcāmu, jāncāmu*. This is an archaic form, occurring mostly in  
verses.

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## PREFACE.

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THE Handbook of Pāli which I place before my readers consists of three parts, an Elementary Grammar, a Chrestomathy, and a Glossary.

I have called the grammar an *elementary* one, because no attempt has been made to distinguish the different periods in the development of the language. To write a scientific grammar of Pāli, it would be necessary not only to have recourse to the different so-called ancient Prākṛitic dialects, but also to the modern Āryan languages of India, more especially Mahrāṭhī. I believe Mahrāṭhī to be, if not the daughter of Pāli, at least more closely allied to it than any other of the Indian vernacular tongues; and among these I include also Sinhalese. In fact, a scientific Pāli grammar can, in my opinion, only be written as part of a comparative grammar of the Āryan languages of India.

I have called this work a Handbook of Pāli. This requires some explanation. I am well aware that Professor Forchhammer, in his report of the Rangoon High School, 1879-1880, has shewn conclusively, as did the late Professor Childers before him, that Pāli means only Sacred Texts. Professor Forchhammer, quoting from Burmese books, says "The Tipitaka Pāli was written by means of the Magadha-bhāṣā;" and again, "The Pāli of the Tipitaka may be preached by means of any language." He goes on to remark that "a Pāli grammar and a Pāli dictionary must

appear to the Burmans as an incomprehensible misnomer, or at best what to us would be a Bible dictionary or a grammar of the New Testament. I believe the examples are not very well chosen. In a grammar of the New Testament we expect to find the New Testament Greek. A Bible dictionary would mean a cyclopædia in which one can find information on any Bible subject.

I could have chosen 'Handbook of Magadhi' as a title of the book but this would imply more than is actually given in the book. Under such a title one would expect to find a grammar of the Magadhese Inscriptions and of the Magadhi of the drama. Moreover, in calling it a Handbook of Magadhi I should have committed myself to a definite statement about the country in which the language of the Buddhist Scriptures was spoken. Pali means for European scholars the sacred language of the Buddhist Scriptures and as a matter of convenience this designation ought to be kept until conclusive proofs are adduced to shew in which part of India this Prakrit dialect was spoken. We have moreover the excellent authority of Subhuti who calls his *Abhiṣaṅgaparipāṭi* a Pāli dictionary and his *Namaṇa* a work on Pali grammar.

As a reading book I have chosen the *Paritta*. The text is based on a MS. in the British Museum (Or 1092) written in Sinhalese characters. Besides this I had several printed Burmese copies and one printed Sinhalese copy of the book. They however vary in the selection they give. None contains all the extracts given in the reading book. Part of the *Paritta* has as is well known been published by the late Professor Childers and by the late M. Grunblot with notes and translations by M. Léon Feer. Some of the suttas which in the *Extraits du Paritta* are given as



belonging to the Sutta Nipāta occur also in the Samyutta Nikāya. The two suttas of the Dīgha Nikāya were published by the late M. Grimblot in the "Sept Suttas Pālis." I have consulted the MSS. of the individual Nikāyas in constituting the text. The translation of the Sutta Nipāta given by Professor Fausboll in the "Sacred Books of the East" was of great service to me in deciding on the merits of the various readings. I have not seen the "Ceylon Friend," in which the late Rev. D. Gogerly has translated most if not all the suttas belonging to the Paritta. I shall take an early opportunity of giving a more elaborate account of the compilation of the book and the different versions which we have of it.

The other extracts given are "A Collection of Kammavācās." If the Paritta was intended to represent the style of the Sutta Pitaka, these may be taken as a fairly good specimen of the Vinaya Pitaka. I also reserve for a later occasion any mention of the relation of the Kammavācās to the Vinaya Pitaka, viz. if they stand in the same relation to the Mahāvagga and Cullavagga as the Pāṭimokkha stands to the Sutta Vibhanga. The text of the Kammavācās is based on MSS. belonging to the Bodleian Library (Pāli 1 and 2). They are written in the square character, and represent the usual Burmese orthography. A distinction between linguals and dentals is seldom made, nor do they write *anusvara* after *r* and *u*. For several chapters I have consulted other MSS. in the British Museum, and some belonging to the Liverpool Free Library. They present the same texts, and are also written in the square painted character. Whilst examining the Liverpool MSS., in company with Professor Rhys Davids, to whom they had been sent by Sir James Allanson Picton for

identification and report, we found that one of them (No L 24091) was of especial value, as it contained a few extra Kammavācās not appearing in the usual text which I have given in the Chrestomathy. Professor Spiegel and Mr. Dickson have published part of the text (see Bibliography).

The third part contains the Glossary. I have omitted in it all proper names. In employing two sorts of type and hyphens I have tried to distinguish between compound words and simple ones. Compound words ought all to have been given under their last member, as is done in Benfey's Sanskrit Dictionary. This is the only scientific way. The last member in the Indo-European languages is explained by the preceding ones, or as the late Professor Benfey put it in his lectures, "the defining members always precede the defined." But as all the second members did not occur in the glossary, I had to give up this plan, and to limit myself to using italics for compound words. I employ capitals, however, for compound words when the individual meaning of the component parts is another than that of the whole word; e g. *addhayogo* was printed in capitals for that reason. I have not attempted to explain the different philosophical terms which occur in the extracts. I give mostly one translation, and put a *t. t.* (technical term) after them. Fault may perhaps be found with the explanation of *Nibbāṇam* as the summum bonum of the Buddhists; but among so many different views it seems to me best neither to offer an opinion nor to defend one.

I have given the third person singular present of the verb, and translated this throughout with the infinitive. The third person singular present, as is well known, has in Indian grammar the same value as the infinitive of modern grammar. It is the type given for the verb by the

native grammarians. The given the so called root did not commend itself to me—for two reasons. First,—the principle of the root-theory has been recently, and not without reason, greatly shaken, so that it would not be wise to introduce it. Secondly, it is difficult to determine what is the root of a Pāli word. I have given the nominative case of nouns, and here I think I may deserve some blame. But, as is shewn in the chapter on declension, through the working of the phonetic laws none of the declensions keeps within its own range, and the crude form of a Pāli noun is thus not easily fixed.

I have availed myself on every occasion of all the books published on Pāli grammar, and consulted Childers's Dictionary of the Pāli Language. These works will be found in the appended Bibliography. I name here more particularly the works of Professors Kuhn and Minayeff, of M. Senart, of the *Terunnāṇsī Subhūti*, and of Dr. Trenckner.

I hope the Tables of Alphabets will be found useful.

In conclusion, I have to thank Dr. Morris for many valuable suggestions, and for his kindness in looking over the proof sheets. I am also indebted to the authorities of the Bodleian Library, the British Museum, and the India Office Library, for the courtesy and ready help I have uniformly received from them.

O FRANKFURTER

OXFORD February 1883

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## LIST OF ABBREVIATIONS

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abl =ablative	p p p =participle of the per-
acc =accusative	fect passive
adj =adjective	par =parasmai
adv =adverb	part =particle
aor =aorist	pass =passive
ātm =ātmane	pers =person
caus =causative	pe=peyyalo, etc
comp , cp =compare	pl =plural
cond =conditional	prep =preposition
conj =conjunction	pres =present
dat =dative	pret =preterite
f =fem	scp =separately
foll =following	sing =singular
fr =from	t t =technical term
fut =future	voc =vocative
gen =genitive	J.A =Journal Asiatique
ger =gerund	J R A S =Journal of the
Imperat =Imperative	Royal Asiatic Society
inf =infinitive	B B =Berzenberger, hei
instr =instrumental	trage sur kunde der indo-
loc =locative	germanischen sprachen
m =masculine	K B =Kuhn's Beitrage
n =neuter	K Z =Kuhn's zeitschrift fur
num =numeral	vergleichende sprachfor
opt =optative	schung
p f p =participle of the	Z D M G =Zeitschrift d
future passive	deutschen morgenlan
p p =participle present	dischen gesellschaft

# HANDBOOK OF PĀLI.

## PART I

### AN ELEMENTARY GRAMMAR.

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#### § 1 THE ALPHABET

PĀLI, the sacred language of the Buddhists, is written, according to the countries from which the MSS come either in Sinhalese (Ceylon), Burmese (Burma), or Kambodian (Siam) characters. The system of writing in the original characters is syllabic and consonantal (as will be seen from the appended table)

To transliterate these characters the following system is now mostly adopted —

VOWELS	<i>a</i>	<i>ā</i>	<i>i</i>	<i>ī</i>	<i>u</i>	<i>ū</i>	<i>e</i>	<i>o</i>
NASAL VOWELS	<i>am</i>	<i>īm</i>	<i>um</i>					
CONSONANTS	<i>k</i>	<i>kh</i>	<i>g</i>	<i>gh</i>	<i>ṇ</i>			
	<i>c</i>	<i>ch</i>	<i>j</i>	<i>jh</i>	<i>n</i>			
	<i>t</i>	<i>th</i>	<i>d</i> ( <i>ḍ</i> )	<i>dh</i> ( <i>ḍh</i> )	<i>n</i>			
	<i>t</i>	<i>th</i>	<i>d</i>	<i>dh</i>	<i>n</i>			
	<i>p</i>	<i>ph</i>	<i>b</i>	<i>bh</i>	<i>m</i>			
	<i>y</i>	<i>r</i>	<i>l</i>	<i>v</i>				
	<i>s</i>							
	<i>h</i>							

#### § 2 PRONUNCIATION

The vowels are pronounced in the Continental way. The short *a* has mostly the indistinct sound as in English *but*. The nasal vowels are now pronounced in Ceylon and Burma

like the guttural nasal in English *hang* *e* and *o* are metrically always long, but *pronounced* short before two consonants

The consonants are pronounced in the manner known from Sanskrit grammar

*c* is English *ch*

*ñ* is the Spanish *ñ* and French *ng* in *campagne*

*v* is pronounced as English or French *ε*, except when preceded by a consonant in the same syllable, in which case it has the sound of English *ε*

The aspirated letters surd and sonant, are pronounced as the corresponding non aspirates followed by *h*

The sound of the nasal is defined by the letter which follows it, cf English *lang, hand, bench, hemp*

### § 3 CLASSIFICATION OF LETTERS

All the vowels and consonants are arranged by the native grammarians under the following classes —

- 1) *a l kh g gh n* and *h* are considered gutturals (*kanthaya*)
- 2) *ī ē ch j gh n* and *y* are termed palatals (*talaya*)
- 3) *u p ph b bh m* are termed labials (*otthaya*)
- 4) *t th d (l) dh (lh) n r* are termed linguals (*mudhaya*)<sup>1</sup>
- 5) *ṭ ṭh ḍ ḍh ṇ ṣ* are termed dentals (*dantaya*)
- 6) *e* is termed guttaro palatal (*kanthatalaya*)
- 7) *o* is termed gutturo labial (*kanthotthaya*)
- 8) *v* is termed dento labial (*dantotthaya*)

### § 4 VOWELS

1) Pāli being one of the Indian dialects, is best considered in comparison with one of those dialects of which the grammar is already firmly established viz Sanskrit

<sup>1</sup> In the Sacred Books of the East edited by Prof Max Muller the palatals are printed, like gutturals in italics and the cerebrals likewise as dentals in italics thus *ā kkh g gh n t th d dh n*

This transliteration seems to imply that the palatals arise always from the gutturals and that they stand in the same relation to these as the linguals stand to the dentals. This is however not the case in Pāli

The system adopted in this handbook is used in most of the texts published up to the present time such as Dr Oldenberg's edition of the Vinayapitaka Prof Fausboll's Jataka, and also in Childers's Dictionary of the Pāli Language

2) In comparing Pāli with Sanskrit forms, it must always be kept in mind that Sanskrit is not to be regarded as the parent language: but as the dialect which best represents the primitive Āryan speech, to which Sanskrit and Pāli stand in the relation of elder and younger sisters.

In comparing the Pāli vowels with those of Sanskrit, we find that Pāli has no written characters for the *r* and *l* vowels. It has not the diphthongs *ai au*, and lacks the long nasal vowels

We find therefore in Pāli three short vowels *a : u*, and five long vowels *ā ī ū e o*, and three nasal vowels *am im um*, which are also considered long, and which are technically called *niggahita*.

As to the accent, which plays such a conspicuous part in Vedic Sanskrit, no accented texts have been handed down. It is, however, clear that Pāli possessed a free accent just as much as Sanskrit, and every other Āryan language. It is now the fashion in Ceylon and Burma to give the accent to the long syllable in every word.

A syllable is considered long, if it contains one of the long, or nasal vowels, or a short vowel followed by two consonants.

A Pāli word may only end in a vowel or nasal vowel. For exceptions see the chapter on Sandhi.

## § 5. SHORT VOWELS.

In comparing the Pāli vowels with those of Sanskrit, it will be seen that the short vowels *a : u* correspond as a rule to those of Sanskrit

A short vowel followed by two consonants corresponds to a Sanskrit long vowel; thus we have:—*maggo* Skr. *mārga* 'path'; *majjāro* Skr. *mārjāra* 'cat', *rattī* Skr. *rātri* 'night'; *saddham* Skr. *sārdham* 'with'; *ikkhatī* Skr. *ikshati* 'to look'; *littī* Skr. *līrti* 'fame'; *tittam* Skr. *tīrtha* 'landing-place'; *dhutto* Skr. *dhūrta* 'gamester', *muttam* Skr. *mūtra* 'urine'; *suttam* Skr. *sūtra*.

An original long vowel following a simple consonant can arbitrarily be shortened by doubling the consonant. This seems only to be graphic, as in the metre no difference is made between *n* form *bahunnam* and *bahunam*, gen plur *m* and *n* of *bahu* 'much,' or *allapo* and *alapō* 'speech.'

In the gen plur *m* and *n* of the numerals *tinnam pañcanam channam* the forms with doubled nasals are in use.

The syllable *ya* is changed to *ɪ*. Among the examples given is *nigrodho* for Skr *nyngridha*, *mayhmo* for Skr *madhyamā*. The process called *SAMPRASĀRANA*.

In the same way *ta* is contracted into *u* in such words as *latukika* Skr *latvakī* 'quail.'

§ 6 Pāli has, as was shown above, no written character corresponding to the Sanskrit *r* and *l* vowels.

It is a well known fact that those two vowels originate in Sanskrit and other languages for the most part through the abbreviation of a syllable which contains an *r* or *l* through the influence of the accent.

Theoretically, therefore, one would expect to find in Pāli a short syllable containing an *r* or *l* element. This *r* or *l* element may be inherent in the vowel. We find a whole syllable with the consonant *r* to represent the Sanskrit vowel

*r*, practically speaking therefore, is represented in Pāli by one of the short vowels *a* : *u* or by the consonant *r* in conjunction with one of the vowels *a* : *u*, which in this case are vowel fractures (*svarabhaṭṭi*).

There is no fixed rule for the use of these vowels, and in different sometimes in the same texts, they are used in differently in the case of the same word and the divergency in the use of these vowels shows that they were employed in a merely tentative way to indicate the sound in writing.

1) *a* = *r* in *kato* Skr *kṛta* 'made', *ganhati* Skr *grhnati* 'to seize', *mato* Skr *mṛtā* 'dead', *tanha* Skr *trṣṇā* 'lust'.

2) *ɪ* = *r* in *ṛṣi* Skr *rṣi* 'a sage', *ḷicco* Skr *ḷṭyā* 'what is to be done', *piṭṭham* Skr *prsthā* 'back', *nam* Skr *nā* 'debt'.

3) *u* = *r* in *samuto* Skr *samvṛtā* 'restrained', *igu* Skr *ṛjū* 'straight'.

4) *r* = *r* in *utuyo* Skr *ṛtvij* 'a priest', *iru* Skr *re* 'hymn',

*bruheti* Skr. *brmbayati* 'to increase'; *brahā* Skr. *brhánt* 'great'; *rukko* Skr. *vrkshā* 'tree.'

5) *r* = *a* or *i* or *u* in the same word:

*migo mago* Skr. *mrgá* 'antelope'; *accho ikko* Skr. *rksha* 'bear'; *pathaī puthuī* Skr. *prthivi* 'earth'; *sati samuti* Skr. *smṛti* 'thought'; *uddhi vaddhi* Skr. *vrddhi* 'increase'

The long *r* vowel is of later development in Sanskrit, and has therefore no equivalent in Pāli.

The so-called root *klip*, the only one which contains an *i* vowel, in Sanskrit becomes *lappati*.

§ 7. In comparing Pāli words with corresponding Sanskrit, in several instances a difference in the vowels is to be found. This is generally the case in unaccented syllables, and the reason for such a practice lies in assimilation. In several instances, however, words are used with both vowels

*mati matī* Skr. *matī* 'mind'; *pana puna* Skr. *pūnar*; *puriso puruso* Skr. *pūrusa* 'man'; *ucchu* Skr. *īshū* 'sugar-cane.'

*Pukkuso* Skr. *Pukkaṣa*; *Kondañño* Skr. *Kaūṇḍinya*; *candima* Skr. *candrāmas* 'moon'; *saddhim* Skr. *sārdham*; *jigucchati* Skr. *jugupsati* 'to dislike'; *timisam tamisam* Skr. *tamisra* 'darkness'; *Timingalo Timungilo* Skr. *Timingila*; *nutthubhati nutthubhati* Skr. *nishṭhiv* 'to spit out'; *mucalinda* Skr. *mucilinda* 'a tree'; *ayasma* Skr. *āyushmant* 'venerable'; *kutumbam kutumbam* Skr. *kutumba* 'family.'

Where a difference in the vowel takes place in conjunction with one of the semivowels or nasals, the vowels only designate a partial vowel, such as in *garu* Skr. *guru*, Greek *βῆρυ*.

## § 8 LONG VOWELS.

The long vowels *a i u* agree with the corresponding Sanskrit, with the exception above stated, that a long vowel followed by two consonants is represented in Pāli by a short one

1) *ā*. *a* = *ā* 'the prep' *sadhu* Skr. *sādhū* 'good'; *data* Skr. *dātṛ* 'giver.'

2) *ī* *iti* Skr. *īti* 'calamity', *gitam* Skr. *gīta* 'a song'; *jivitam* Skr. *jīvita* 'life.'



3) *u* = *uno* Skr *ūna* 'deficient', *supo* Skr *sūpa* 'broth',  
*mulho* Skr *mūḍha* 'foolish'

§ 9 The long vowels *e* and *o* correspond to the Skr diphthongs *e* and *o*, and sometimes to the diphthongs *ai* and *au*

They combine therefore guna and vrddhi of *i* and *u*, and they go back to these vowels accordingly, before a compound consonant

1) *Et* = Skr *eti* 'he goes', *eham* Skr *eha* 'one', *hetu* Skr *hetu* 'cause'

*jeguccho* 'contemptible' goes back to *jiguccha*, *lelaso* 'suffering from a cutaneous complaint' to *kilaso*

*edisso* *erisso* *edilho* *erilho* 'such' to *idam*

*gelaṇnam* 'sickness' to *gilano*, in which, however, the *i* is svarabhakti for Skr *glāna*

2) *E* = Skr *ai*

*Erarano* Skr *Airāvana*

*etiḥyam* Skr *atibhya* 'traditional instruction'

*ekagarilo* Skr *akagārika* 'a thief'

3) *aya* is contracted to *e* in the middle of a word, *katheti* = *katṭhayati* 'to relate', *jetu* = *jayati* 'to conquer'

4) *e* arises out the contraction of *ai* in *e g therō* Skr *sthavira* 'an elder'

1) *o* = *okam* Skr *okas* 'a house', *oyo* Skr *ojas* 'splendour', *lobbo* 'covetousness' from *lubhati* Skr *loḥha* 'to be greedy', *moho* Skr *moho* 'delusion', *dosso* Skr *doṣha* 'blemish'

*poth jjaniko* 'belonging to an unconverted person'  
*puṭhujjano* this latter stands for Skr *prthak* A form *puṭhujjanilo*, however, is also given

2) *o* = Skr *au*

*opammam* Skr *aupamya* 'comparison'

*orabbiḥko* Skr *aurabhrika* 'a shepherd'

*odar lo* and *odaro* Skr *audarika* 'greedy'

3) *ara* is contracted to *o* in the beginning of a word, the fuller form is almost always also in use *olāso* and *atāro* 'descent', *olāro atakaro* 'violence'

4) *o* sometimes arises from the vocalisation of *v* and its combinations with *a* as *loti* = *bharati* and *dhorati* Skr *√dhāv* 'to wash'

## § 10. THE NASAL VOWELS.

The nasal of every class, if preceded by a vowel, may arbitrarily become niggahīta. They correspond in every respect to Sanskrit

For a nasalized vowel, a simple long one can be substituted: *siho* 'lion' for Skr. *simha*; *isati* Skr. *vimcati*. *sam* very often becomes *sa*: *sarāgo* 'possessed of passion.'

Every one of the five nasals can, before any other consonant or nasal, become niggahīta. The MSS. vary greatly in the expression of the nasals: *amño*, *añño*, 'other,' *pamha*, *pañha* and *pañha* 'question' In very many cases the long vowel and the nasalized vowel appear in the same word.

In later texts a short vowel is often nasalized: *nagaram* becomes *nanagaram*. This seems, however, a mistake of the Sinhalese copyists.

## § 11. INTERCHANGE OF VOWELS.

By the side of *bhiyo bhiyyo*=Skr. *hhūyas* we find *yebhuyyo yebhūyo*, which is a contraction of *yad+hhūyas*.

Skr. *a* appears as *u* in the last part of such compounds as *addhagū kataññū*, which stand respectively for Skr. *adhvaga* and *kṛtajña*.

In *merayam* 'intoxicating liquor,' Skr. *maireya*, second *e* appears in Pāli as *d*. In *mitalāho* Skr. *mleccho* the Pāli preserves the older form. It stands for *MLASKA*.

We sometimes find the gunated forms of words in Pāli by the side of Sanskrit ungunated

## § 12 CONSONANTS.

The consonants are divided by the native grammarians into *ghosata* 'sounding,' and *aghosata* 'surd.' They are —

GHOSATA *g, gh, n, j, jh, ñ, d, dh, ṇ; d, dh, n, b, bh, m, y, r, l, c, h.*

AGHOSATA *k, kh; c, ch; t, th; ṭ, ṭh, p, ph; s*

The simple consonants of Pāli mostly agree with those of Sanskrit and the other Indo-European languages

The Gutturals, Palatals, Linguals, Dentals, Labials, as well as the semivowels and *s* and *h*, correspond in Sanskrit and Pāli.

Pāli possesses all the consonants of Sanskrit, with the exception of the palatal and lingual sibilant; the last of which is even in Sanskrit of late origin, and occurs only in the numeral *śaśa* and its derivatives, and in a few words in conjunction with the linguals according to phonetic rules. The dental sibilant *s* takes the place of the three sibilants of Sanskrit. However, the aspirated surd palatal is found in, *e.g.*

*chakam* Skr. *çakrt* 'dang'; *chāpo* Skr. *çāva* 'young of an animal'; *chao* Skr. *çava* 'a corpse.'

Skr. *śaśa*, which goes back to a form *śaśa*, is represented in Pāli by the form *cha* and *chal*.

### § 13. PHONETIC CHANGES.

None of the changes pervades the whole grammar; they only take place optionally, and can scarcely be called consistent. In most instances the leading motive for the change is euphony or false analogy; in many instances also two forms occur, of which one preserves intact the form known from Sanskrit grammar.

#### GENERAL REMARKS.

1) For Skr *mleccha* Pāli has *mulaḥḥo* 'a stranger.' Here the Pāli form is the older one, just as in *bhisakko* Skr. *bhishaj* 'physician.'

2) Palatals, in conjunction with one of the semivowels *y*, *r*, become sometimes dentals.

3) Cerebrals *l*, *lh*, can optionally be substituted for *d*, *dh*, in the middle of a word between vowels, the difference only being graphic, *e.g.*

*khuddā lila* Skr. *krīḍa* 'play'; *mūlho mudho* Skr. *mūḍha* 'foolish'; *dalho* Skr. *dr̥ḥa* 'firm'

4) Through the influence of *r*, vowel or consonant, and *s* and *h*, the dentals are sometimes made cerebrals, *e.g.*

*ḍahati* Skr. *√dah* 'to burn'; *dadḍho* Skr. *dagdhā* 'burnt.'

*hato* Skr *hrta* 'seized', *pati* Skr *prati* 'to'  
*upatthapanam* Skr *upasthāpana* 'providing'

5) *l=d* is substituted sometimes for *n*, e.g. *mulalo* Skr  
*mūnala* 'lotus fibre', *velu venu* Skr *venu* 'bamboo'

6) An interchange between *d* and *r* takes places, e.g. in  
*ekadasa ekarasa* 'eleven', *ediso eriso* 'such'

7) The mutes of one class are occasionally used for the  
mutes of another

*Paludho* and *Kaludho*

*kupilliko* and *kupillako* Skr *pūṣṭikā* 'ant'

*gadduhano* Skr *dadrūgbha* 'good for leprosy'

*takkollam* Skr *kakkola* 'bdellium'

*samputito sanlutito sankucito* from Skr  $\sqrt{kut}$  or  $\sqrt{kuc}$   
'shrivelled', *ekicchatu* and *tikicchatu* Skr *ekits* 'to care',  
*nighaccha dighaccha* Skr *jighatsā* 'hunger'

8) For sonants the surds appear —

*patu* Skr *prādur* (in comp.)

*ahilasu* Skr *aglāsnu* 'healthy'

*chakalo* Skr *chagala* 'a he goat'

*palikko paligho* Skr *parigraha* 'an iron beam'

*mudungo mutungo* Skr *mrdanga* 'a kettle drum'

*thakam* Skr *athagana* 'covering'

*chapo* Skr *çīva* 'young of an animal'

*palapo* Skr *palīva* 'chaff,' perhaps through the influence  
of *palapo* Skr *pralapa* 'nonsense'

*avapuriati* and *apapuriati* Skr *ava+√vr* 'to open' Several  
derivatives of *sad* show *t* in the place of *d*.

9) An interchange between surd and sonants takes  
place, e.g.

*Sagala* Skr *Çīkala*, *elamugo* Skr *edamūka* 'deaf and  
dumb'

*Nighandu* Sl *r* *Nighantu*

For the cerebral *t* in such instances *l* appears e.g.

*alariko* Skr *ātavika* 'dwelling in forests', *cakkarālam* and  
*calkabalo* for Skr *cakravāta* and *cakrabāla*

10) We find *r* interchanged with *p* in the same word, and  
vice versa. This last change seems only graphic, e.g.

*haru haru* Skr *hapi* 'a monkey'

11) A change takes place sometimes between the sonant aspirates, for which the aspirate *h* is substituted.

*lahu laghu* Skr. *laghn* 'light'; *hoti* by the side of *bhavati* Skr. *bhavati*; but also *idha* and *itha* for Skr. *iha* 'hither,' where the original form is, perhaps, preserved in Pāli.

12) *n* and *l* are frequently interchanged in Pāli, e.g.

*nangalam langalam* Skr. *lāngala* 'a plough'; *piṇḍhanam* Skr. *pinaddha* 'an ornament.'

### SEMI-VOWELS.

1) *y* is inserted in a word to avoid hiatus after a consonant has been elided between two vowels, e.g. *lhayito* P.P.P. from *lhadati* Skr.  $\sqrt{\text{khād}}$  'to eat'; *sāyanyo* from *sāyati* for Skr. *svādate* 'to taste'

For the same reason it appears as if *y* was interchangeable with *v* in such words as *avuso* voc. to *āyasmū*, where it stands for *āuso*.

2) *y* is interchangeable with *r* in *antarāraṭi* and *antarayaṭi* 'to run into danger' Skr. *antarāya* 'danger, impediment'; *naḥḍru* Skr. *enāyu* 'a sinew.'

3) *r* is interchangeable with *l*, e.g. *taluno taruno* Skr. *taruna* 'tender'; *cattāṭṭham cattarāṭṭham* Skr. *catvārimṣat* 'forty'; further in some of the numerals where *r* is interchanged with *d*, *telasa terasa* and *tedasa* Skr. *trayodaśan* 'thirteen.' *jalabu* corresponds to Skr. *jarāyu* 'womb'; *haḥḍyābho haḥḍdo* and *haṭi* correspond to Skr. *baridrabha* and *baṭi* 'yellow.'

4) *Purindado*, an epithet of Indra, corresponds to a Skr. *Purandara*, the change being due to false etymology, just as in *palibodho* 'obstacle,' where two roots have been confounded.

5) For *l*, *r* is substituted occasionally, and the former is generally the original sound *lira* Skr. *kila* 'they say'; *arammanam* Skr. *ālambana* 'support, basis'; *arañjaro* Skr. *alñjara* 'waterpot.'

6) We find *l* for Skr. *d* in *bubbulam* *budbuda* 'a bubble.'

### NASALS.

The MSS greatly vary in the expression of the nasals. No fixed rules can therefore be given, as also the native

grammarians are at variance in this respect. It may, however, be stated that *r*, *h* and *s* cerebralize a dental nasal, which then is interchangeable with the palatal nasal.

## § 14 COMPOUND CONSONANTS

In the beginning of every Pāli word only vowels, simple consonants, or consonants in conjunction with the semivowels *y*, *v*, *r*, occur. Assimilation is the commonest means of effecting this change. This assimilation, of course, considerably alters the shape of a word, and therefore, when a word commences with a vowel or simple consonant in Sanskrit, in Pāli also a vowel or simple consonant appears, whereas, if a double consonant, otherwise than in conjunction with *y*, *r*, *v*, commences a word, the corresponding word in Pāli takes a different form.

The same rules which apply to the beginning of a word also apply to the middle of a word. Here, also, conjunct consonants, belonging to different classes, are avoided through the help of assimilation, or through the insertion of a vowel.

The rules of assimilation apply to the beginning of a word as well as to the middle, and if, at the beginning of a word, a simple consonant is exhibited, the word takes in composition always the two sounds from which the simple sound originated.

The chief rule for assimilation is, that of two consonants the former is entirely assimilated to the latter. *The two sounds, if the one was a surd, the other a sonant, are assimilated (viz. the final letter is assimilated to the following initial), a perfect assimilation takes place, so that the two sounds are not only made to belong to one class, but also to the same order.* In Pāli itself it will be sufficient if the last of these processes is pointed out, as the first has taken place in common with other Indian dialects, anterior to the fixing of the Pāli language.

A second means of avoiding conjunct consonants was the insertion of a vowel between two letters. This could only

take place when one of the letters was a *semivowel* or a *nasal*, in either of which the part of a vowel (SVARABHAKTĪ) is already inherent

It remains now to consider the *Phonetic changes* which take place in the word itself

1) It is self evident that when two consonants belonging to the same class meet together, they are preserved intact, e g  
*cittam* Skr *citta* 'mind, thought', *lajja* Skr *lajjā* 'shame',  
*annam* Skr *anna* 'food'

## 2) MUTES+MUTES ARE ASSIMILATED

- k+t=tt* *lattakam* Skr *laktaka* 'a red dye', *mutta* Skr  
*muktā* 'pearl', *mutto* Skr *mukta* 'released'  
*k+th=ttth* *suttham* Skr *siktha* 'bees wax', *satthi* Skr  
*sakthi* 'thigh'  
*g+dh=ddh* *duddho* Skr *dugdha* 'milked'  
*g+bh=bbh* *pabbhāro* Skr *prāgbhāra* 'a cavo'  
*d+g=gg* *sagguno* Skr *sadguna* 'good quality', *puggalo*  
 Skr *pudgala* 'individual'  
*d+gh=gggh* *ugghoso* Skr *udghosha* 'proclamation', *uggharati*  
 Skr *ud+√ghr* 'to open'  
*d+b=bb* *bubbulam* Skr *budbuda* 'a bubble'  
*d+bh=bbh* *abbhuto* Skr *adbhuta* 'wonderful, mysterious'  
*p+t=tt* *tatto* Skr *tapta* 'burnt'  
*b+j=jj* *khujjo* Skr *kubja* 'lumping'  
*b+d=dd* *saddo* Skr *śabda* 'sound.'  
*b+dh=ddh* *laddho* Skr *labha* 'taken'

## 3) MUTES+NASALS

ASSIMILATION	SVARABHAKTĪ
<i>k+n</i> <i>sakkoti</i>	<i>sakunati</i> Skr <i>śaknoti</i> 'to be able'
<i>k+m</i> <i>rumma</i>	<i>ruḷuma</i> Skr <i>rukma</i> 'gold'
<i>g+n</i> <i>naggo</i> Skr <i>nāgnā</i> 'naked'	
<i>aggi</i>	<i>aggini gini</i> Skr <i>agni</i> 'fire'
<i>gh+n</i> <i>agga</i> Skr <i>agbhat</i> 'not killing'	

## ASSIMILATION

## SVARABHAKTY

<i>ṛ + n</i>	<i>aññā</i> Skr <i>ājñā</i> 'command'	
	<i>ñātī</i> Skr <i>jñātī</i> 'kinsman'	
<i>d + m</i>		<i>ludumalo</i> Skr <i>ludmala</i> 'an opening bud'
<i>t + n</i>	<i>sappatto</i> Skr <i>sapatna</i> 'hostile'	<i>ratanam</i> Skr <i>ratna</i> 'jewel'
		<i>gahapatāni</i> Skr <i>grhapatni</i> 'housewife'
<i>t + m</i>	<i>attā</i>	<i>atuma</i> Skr <i>ātman</i> 'self'
<i>th + n</i>	<i>mattho</i> Skr <i>mathna</i> 'baking'	
<i>d + m</i>	<i>chaddam</i> Skr <i>chadman</i> 'roof'	<i>padumam</i> Skr <i>padma</i> 'lotus'
<i>dh + m</i>		<i>idhumam</i> Skr <i>idhma</i> 'fire wood'
<i>p + n</i>	<i>pappoti</i>	<i>papunati</i> Skr <i>prāpnoti</i> 'he obtains'

## 4) Nasal + surd remains mostly unchanged

However, by the side of *amba* Skr *ambā* 'mother,' we have *ammā*, and by the side of *pañca* 'five,' *paññasa* and *pannasa* Skr *pañcīṣat* 'fifty,' where the *nn* is probably due to the influence of *s*

Further, *bhanako* 'a jar' by the side of *bhandakam* 'a utensil' Skr *bhanda*

## 5) Of two nasals the first is assimilated to the second, e.g.

*ninnam* Skr *nimna* 'depth'

*ṇammam* Skr *janman* 'birth'

## SEMIVOWELS

6) No fixed rules can be given *y* after gutturals palatals, labials, and the sibilant *s* is either preserved or assimilated, always so that the semivowel is assimilated to the preceding consonant (not as is the case with mutes in conjunction with mutes where the first sound is assimilated to the second) or a vowel is inserted between the mutes and the semivowel

An example will suffice

*Sakyo Sakyo Sakko* Skr *Çākya*



7) *j* is made through the influence of *y* arbitrarily a dental in *dosino* Skr.  *jyotsnā* 'a moonlit night,' but we have also *junhu*; *daddallati* Skr.  *jājvalyate* 'to blaze.'

*jya* and *nyā* Skr.  *jyā* 'a bowstring.'

8) The preposition *abhi* before vowels becomes *abbha*. We have, of course, simple assimilation. Is *gheppati* pass. to *√grah* 'to take' = Skr.  *grbbyate*?

9) In conjunction with the sibilants we have:

*alasiyam alasyam alassam* Skr.  *ālasya* 'aloth.'

*salo* Skr.  *çyāla* 'brother-in-law.'

10) The dentals in conjunction with *y* are palatalized or kept intact.

*c* and *ch* sometimes represent the hard dentals when followed by *y* and *j*, and *jh*, the sonant dentals in conjunction with *y*. The dental nasal + *y* is also palatalized, becoming *ññ*

The preposition *adhi* before vowels becomes *ajjha*; *ati* in the same way *acc*; *iti* 'thus' becomes *icc*. A form *atyappo*, is of frequent occurrence, this form, however, only shows *i=y* before a vowel.

Other examples are

*paccuso* Skr.  *pratyūsha* 'dawn'; *sacco* Skr.  *satya* 'true'; *cāgo* Skr.  *tyāga* 'abandoning'; *mayyam* Skr.  *madya* 'strong drink'; *mayho* Skr.  *madhya* 'middle'; *hayyo* Skr.  *hr̥dya* 'dear.'

11) *r*, in conjunction with *y*, is either assimilated or both letters are preserved intact with intervening vowel. If assimilation takes place, *r* is always assimilated to *y*, thus we find *yy*, not *rr*, which never occurs in Pāli.

Cpr. *ariyo* and *ayyo* Skr.  *arya* and  *ārya* 'noble'

*bhariya* and *bhayya* Skr.  *bhāryā* 'wife'

*kariyo* and *kayyo* Skr.  *kārya* 'that ought to be done.'

12) In a few instances *r+y* is assimilated to *ll*, as in *pallanko* Skr.  *paryanka* 'couch.'

13) *l+y* is either preserved or *y* is assimilated to *l=ll*.

*kalyāṇo* and *kallaṇo* Skr.  *kalyāṇa* 'fortunate'

*sallo* Skr.  *çalya* 'an arrow'; *sallako* Skr.  *çalyaka* 'a porcupine.'

14) *v+y* is differently treated if it begins a word or if it is in the middle of a word.

*ry*, according to Burmesa and Siamese manuscripts, becomes *by*, whilst the Sinhalese write *ry* throughout at the beginning of a word *ryāmo* or *byāmo* Skr *vyīma* 'a fathom' This is often assimilated to *r* *culo* Skr *vyīla* 'snake'

In the middle of a word it is either written *by*, *ry*, or with assimilation *bb*, or, though less frequently, *yy*

From *lari* 'a wise man, a poet,' *labbam* and *laryam* Skr *kāvya* 'poetry'

*pattabbo*, but also *pattayyo* and *pattabyo* Skr *prāptavya* 'attainable'

The preposition *ri* becomes *by* before vowels

15) *h+y* appears as *yh*, just as for *h+i*, the metathesis *rh* takes place Besides this, we have assimilation and svarabhakti *asayho* Skr *asahya* 'unendurable' The participle *P P* from *lehati* is *leyyo* Skr *lehyā* 'ta lick', *hiyo* and *hiyyo* appear for Skr *hyas* 'yesterday'

16) *r* before gutturals, palatals, cerebrals, dentals, labials and the sibilant *s* is mostly assimilated

*saggo* Skr *svarga* 'heaven', *diggho* Skr *dirgha* 'long,' but *digghikā* 'an ablong pond', *maggo* Skr *mārga* 'path', *kakkatako* Skr *karkataka* 'a crab' In *sakkhara* Skr *ṣaṅkarā* 'a potsherd,' we find aspiration

*accati* Skr *√arc* 'to honour', *ayatham* Skr *ārgata* 'rectitude', *mayaro* Skr *mārijā* 'a cat', *nyjaro* Skr *nirjara* 'free from decay', *khayū* Skr *kharju* 'itching', *gayati* Skr *√garj* 'to roar', *mucchā* Skr *mūrchā* 'fainting'

*pakinnako* Skr *prakirnaka* 'miscellaneous', *unno* Skr *ūrna* 'wool', *canno* Skr *varna* 'colour'

Before dentals assimilation takes place, and the dental is sometimes altered to a cerebral The MSS, however, differ greatly in the use of dental and cerebral letters

We have *kitti* Skr *kirtī* 'fame', *kaivatto* Skr *kaivarta* 'fisherman', *tattati* and *ṭattati* Skr *√vrt*, *addho* and *addho* Skr *ardha* 'half'

*sappo* Skr *sarpa* 'a snake', *tappati* Skr *√trp* 'to be glad', *gabblo* Skr *garbha* 'womb', *dabbho* Skr *darbha* 'kuṣa grass', *dhammo* Skr *dharma* 'law', *kammam* Skr *karman* 'action', *Nammada* Skr *Narmada* 'Nerbudda'

17)  $r+v=bb$ : *nibbānam* Skr. *nirvāṇa* (a technical term); *gabbo* Skr. *garva* 'pride'; *pabbato* Skr. *parvata* 'mountain'; *ubbi* 'earth' Skr. *urvī*.

18)  $r+h$ . In this combination both letters are preserved with or without an inserted vowel: *arahā* Skr. *arhant*; *tarahi* *tarhi* Skr. *tarbi* 'then'; *garahati* Skr.  $\sqrt{\text{garh}}$  'to blame.'

19) If  $r$  follows gutturals, it is either assimilated or a vowel is inserted, and both letters are preserved. In case of assimilation the guttural is optionally aspirated.

*caḷḷam* Skr. *cakra* 'a wheel'; *aḷḷodho* Skr. *akrodha* 'mildness'; *kujḷhati* Skr.  $\sqrt{\text{krudh}}$  'to be angry'; *gāḷhati* Skr.  $\sqrt{\text{grab}}$  'to take'; *ghāyati* Skr.  $\sqrt{\text{ghrā}}$  'to smell'; *aggo* Skr. *agra* 'first'; *kiriya* *kriyā* Skr. *kriyā*; *khuddā* *kilā* Skr. *krīḍā* 'play.'

20) For  $r$  followed by a palatal cpr. *vajiro* Skr. *vajra* 'thunderbolt,' and *pajiro* Skr. *pajra* 'firm'

21) Dentals followed by  $r$  are either assimilated or preserved intact.  $r$  sometimes aspirates a preceding dental. Optionally, also, the dental is changed to a cerebral. In many instances we find three forms:

*kutra*, *kuttha*, *kutta* Skr. *kutra* 'where'; *gattam* Skr. *gātra* 'limb'; *sattu* *satthu* Skr. *ṣatra* 'enemy'; *bhadro* *bhaddo* Skr. *bhadra* 'good'; *giddho* Skr. *grdhra* 'greedy'; *Dāmilo* Skr. *Drāṇiḍa*; *drāṇo* *ḍaṇo* Skr. *drava* 'liquid'; *chuddho* *khuddho* Skr. *kshudra* 'mean.'

22) After labials,  $r$  is assimilated: *pati* Skr. *prati* (a prep); *pa* Skr. *pra* (in compos.); *paṇo* Skr. *piāna* 'breath'; *piyo* Skr. *priya* 'dear'; *bhāmo* Skr. *bhrama* 'whirling'; *sappañño* Skr. *sa+prajñā* 'wise.'

$br$  is preserved in *Brahmā* Skr. *Brabman*; *bravati* Skr.  $\sqrt{\text{brū}}$  'to speak.'

$mr$  is assimilated in the beginning. *makkhetī* Skr.  $\sqrt{\text{mrksh}}$  'to anoint'; *muyyati* *mīyati* Skr.  $\sqrt{\text{mr}}$  'to die'

For  $mr$  in the middle of a word, cfr. *ambo* Skr. *āmra* 'the mango tree'; *tanbo* Skr. *tāmra* 'copper.'

23)  $r+r$  in the beginning of a word is assimilated to  $r$ , in the middle of a word it always becomes  $bb$ .

*vajati* Skr.  $\sqrt{\text{vraj}}$  'to walk'; but *pabbajati* Skr.  $\text{pra} + \sqrt{\text{vraj}}$

'to go forth', *vajo* Skr *vraja* 'a cow-pen', *subbato* Skr. *suvrata* 'conscientious', *libbo* Skr *tivra* 'sharp'

24) *r*, after sibilants, is assimilated

*saraho* Skr *ṣrīvako* 'pupil, follower', *sassu* Skr *ṣvaṣru* 'mother-in-law', *assu* Skr *aṣru* 'a tear'; *sunoti* Skr *√ṣru* 'to hear', *asso* Skr *aṣra* 'corner', *assaro* Skr *āsrava* 'discharge', but *suri* Skr *ṣri* 'fortune,' with svarabhakti

25) For *h+r*, cp *hiri* Skr *hri* 'shame', *ahirika* Skr *ahri* 'shamelessness', *asso* Skr *brasya* 'short', *ahado* Skr *hrada* 'a pool'

26) *l* is assimilated before gutturals and labials

*phaggu* Skr *phalgu* 'reddish'

*appo* Skr *alpa* 'little', *lappo* Skr *kalpa* 'period of time', *jappo* Skr *jalpa* 'word, speech', *goppo* Skr *gulpha* 'anule'

27) Through metathesis *gumbo* Skr *gulma* 'thicket', *simbali* Skr *ṣīlmali* 'cotton-tree'

28) For *l+v* cp *libbisam* Skr *līvīsha* 'fault', *billo*, but also *beluro* Skr *bilva* and *bailava* 'the valva tree', *khallato* Skr *khalyāta* 'bald', *pallalam* Skr *palvala* 'small tank'

29) *l* after gutturals shows svarabhakti in *lilesa* Skr *kleṣa* 'sin', *lilissati* Skr *√kliṣ* 'to suffer', *lilomalam* Skr *kloman* 'right lung', *lilamati* Skr *√klam* 'to be tired', *gilāno* Skr *glāna* 'faded', and from this an abstract *gelāñnam* is formed, see § 9 *akilasū* Skr *aglāsnū* 'healthy' Without svarabhakti *lilesa* 'sin'

30) For *l* after labials cp

*pilato* Skr *plava* 'a kind of duck', *pihakam* Skr *pliban* 'spleen', *pilurati* and *plarati* Skr *√plu* 'to float', *plavo* Skr *plava* 'a raft'

*ambulo* Skr *amla* 'sour', *mulallho* Skr *mleceba* 'stranger'

31) After *r*, *l* is assimilated in *dillabho* Skr *durlabha*

32) For *l* after sibilants cp

*siloko* Skr *ṣloka* 'stanza', *silesumo semho* Skr *ṣleshman* 'phlegm', *silittho* Skr *ṣlishta* 'adhering', *silagha* Skr *ṣlaghā* 'praise', *asilesa* Skr *aṣlesha* 'name of a lunar mansion'

33) For *h+l* cp *hiladati* *hilado*, *hilito* Skr *√hlād* 'to be glad'

34) *v*, in conjunction with gutturals in the middle of a word is assimilated: thus *pakko* Skr. *pakva* 'cooked.' In the beginning of a word, *kathito* Skr.  $\sqrt{k}$  *kvath* 'hoiled.'

35) For *v* after palatals cp. *jalāti* 'to blaze,' and the intensive *daddallati* Skr. *jājvalyati*.

36) *z* after cerebral: *linnam* Skr. *kiṇva* 'yeast.'

37) *v* AFTER DENTALS.

1) *t+v*: *tiam*, *tutam*, *tam* Skr. *tvam* 'thou'; *tarati* Skr.  $\sqrt{t}$  *var*; *taco* Skr. *tvac* 'skin, bark.' In *cattāro* Skr. *catvāras* 'four,' and in *ittaro* Skr. *itvara* 'going,' we have assimilation. In *caccaro* Skr. *catvara* 'a court' *v* was changed into *y*, which then palatalized the *t*. The gerundial suffixes *tāna* and *ta* are mostly preserved, but sometimes *tāna* is contracted into *tūna*. *Irutrijō* Skr. *rtvij* 'an officiating priest'

2) *d+v*: *dipo* Skr. *dvīpa* 'an island'; *doso* Skr. *dvesha* 'hatred'; *saddalo* Skr. *ṣāḍvala* 'grassy.' For Skr. *dvi*, as separate numeral, the forms *die* and *due* occur; in composition, however, *di*, *di*, *du* and *bā*: *bāsa* Skr. *dvādaśan* 'twelve'; *bāsaṭi* Skr. *dvāvimṣati*.

3) *dh+v=dh*: *dhajo* Skr. *dhvaja* 'flag'; *dhamseti* corresponds to Skr.  $\sqrt{dh}$  *vam* 'to fall, to perish,' and in composition *uddhamseti*; *dhan* Skr. *dhvani* 'sound'; *addhā* Skr. *adhvan* 'path.'

38) *r* after sibilants is mostly assimilated:

*asso* Skr. *aśva* 'horse'; *bhassaro* Skr. *bhāṣvara* 'brilliant.' In the beginning of a word *sv* is sometimes preserved. We find also svarabbakti and assimilation. *sam* and *surām* Skr. *svāmin* 'lord.' *sa* Skr. *ṣvan* 'dog,' has the following forms besides: *soṇo*, *sūno*, *sāno*, *siāno* and *surāno*. *siannam* and *soṇnam* correspond to Skr. *svarna* 'gold.' *saggo* Skr. *svarga* 'heaven, paradise,' but the adjective *soraggiho*. *ere*, *sue* Skr. *ṣvas* 'yesterday'; *soṭṭhi* and *suatṭhi* Skr. *svasti* 'health'

39) Through metathesis *h+v* has become *ih* in *jihā* Skr. *jihvā* 'tongue'; *sahayo* Skr. *sāhva* 'called, named.'

*gabbharam* Skr. *gahvara* 'cavern.'

40) SIBILANTS in conjunction with the surd letters.

Following or preceding the surds, the sibilants are always

assimilated, mostly an aspiration of this combination takes place

Skr *ksh* becomes *llh* and *cch*, some of the words exhibit both forms Skr *shh* and *sk*=*llh*

1) *calkhu* Skr *cakshus* 'eye', *Ralkhaso* Skr *Rīkshasa*, *rukhu* Skr *vrksha* 'tree', *bhalkhu* Skr *bhīkshu* 'a mendicant', *khalati* Skr *√khal* 'to tumble', *llandho* Skr *ślandha* 'shoulder', *khattiyo* Skr *kshatriya* 'member of the second caste', *khayo* Skr *kshaya* 'decay', *khupati* Skr. *√kshv* 'to spit'

2) *lacchā* Skr *lakṣhī* 'a girdle', *lucchi* Skr *lukṣhī* 'belly', *chamā* Skr *kshamā* 'earth'

3) *akhu* *acchi* Skr *akṣhī* 'eye', *illo*, *accho*, and with a singular assimilation *iso* and *isso* Skr *rksha* 'bear', *lhuddo* *chuddho* Skr *kshudra* 'small', *chano* *khano* Skr *kshana* 'moment, a festive time', *palkho* *paccho* Skr *paksha* 'a wing', *khuro* Skr *kshura* 'razor', *cullo*, *culo*, *culo* Skr *kshulla* 'small', *sakkato* Skr *samskrta* 'Sanskrit', *nullo* Skr *nishka* 'a golden ornament', *nilleso* Skr *nishkeṇa* 'bald'

4) Skr *çc*=*cch* *acchariyo* Skr *ācārya* 'wonderful', *pacchā* Skr *paçcat* 'behind', *cicchiko* Skr *vṛçcika* 'a scorpion', *nicchinati* Skr *nis*+*√ci* 'to ascertain'

5) *ts* and *ps* become alike *cch*

*bibhaccho* Skr *bībhatsa* 'loathsome', *cikicchati* *tikicchati* Skr *cikitsati* 'to cure', *dicchati* Skr *ḍitsati* (desid to *√da*), *macchari* Skr *matsarin* 'selfish'

*acchara* Skr *apsaras* 'a nymph', *lacchati* Skr *lipsati* (desid to *√labh*)

6) *sht* *shth*=*tth* *tthati* Skr *tishtati* 'to stand' *γuttho* Skr *ishtā* P P P to *√yaj* to sacrifice *attha* Skr *ashtan* 'eight', *chattho* Skr *śashtha* 'sixth', *bhattho* Skr *bbrashta* 'fallen', *mattho* and *matto* Skr *mrshta* 'polished', *bhattho* and *bhatto* Skr *bhr̥sbta* 'fried'

7) *leddu* 'a clod of earth' is supposed to stand for Skr *loṣhta* The modern vernaculars however, show the forms *lendu* and *leddu*

8) Skr *st* and *stb* are generally represented by *tth* This

may optionally be cerebralized. *atthi* Skr. *asthi* 'bone'; *atthi* Skr. *asti* 'to be'; *hatthi* Skr. *hastin* 'elephant,' and without aspiration *atto* Skr. *asta* 'thrown.'

9) In the beginning of a word cp. *thakanam* Skr. *sthaḡana* 'covering'; *thambho* Skr. *stambho*; *thānaṃ* Skr. *sthāna* 'standing,' and other derivatives from  $\sqrt{\text{sthā}}$  with cerebralization; *thero* Skr. *sthavira* 'priest'; *thūpo* Skr. *stūpa* 'a tope'; *thero* and *chero* 'u drop,' to Skr.  $\sqrt{\text{stip}}$ , and perhaps *chambhati* Skr.  $\sqrt{\text{stambh}}$  'to amaze'; *lhānu* Skr. *stbānu* 'stump of a tree.'

10) In conjunction with the labials the sibilants are assimilated; sometimes an aspiration takes place. The characters for *p*, *ph* being very much alike in Siamese, Burmese and Sinhalese MSS., it is very difficult to say if this is more than graphic.

11) *phasso* Skr. *sparṣa* 'touch'; *phusati* Skr.  $\sqrt{\text{sprṣ}}$  'to touch'; *puppham* Skr. *pushpa* 'flower'; by the side of *pupphito* a form *phussito* occurs, both going back to Skr. *pushpita* 'flowering.'

12) *bappo* Skr. *vāshpa* 'a tear'; *apphotā* Skr. *asphoṭa* 'jasmine'; *nippāpo* Skr. *nishpāpa* 'free from sin'; *nippāto* Skr. *nishpāva* 'winnowing, clearing'; *nippādanam* 'accomplishment,' to *nipajati* Skr. *nis* +  $\sqrt{\text{pad}}$ ; *nippaḷo* Skr. *nishphala* 'fruitless.'

41) Groups of nasals with sibilants following are treated in different ways: 1) The group is preserved intact; 2) between the sibilant and the nasal a vowel is inserted; 3) the sibilant is changed to *h*, and metathesis takes place. In the beginning of a word assimilation may take place.

In several instances a word appears under more than one form.

1) *sneho sneho* Skr. *sneha* 'friendship'; *nisneho* 'without love'; *sinānam nahānam* Skr. *snāna* 'bathing'; *sinuddho nuddho* Skr. *snigdha* 'oily'; *suṇha suṇisā kusā* Skr. *snūshā* 'sister-in-law'; *Sneru Neru Meru Sumeru* probably belong together, and point to a form *SNERU*.

2) *panhi* Skr. *pr̥ṇi* 'variegated'; *paṇho* Skr. *praṇa* 'question'; *taṇhā taṇhā* Skr. *tr̥shnā* 'lust'; *kaṇho kaṇho* Skr. *kr̥shna* 'black'; *uṇho* Skr. *ushna* 'hot.'

sentence. None of the *Sandhi* rules known from Sanskrit grammar as imperative are so in Pali. We have of course only to deal with *external Sandhi* in Pali, as internal *Sandhi* has been treated under the heading of *phonetic changes*, to which it properly belongs.

In prose the MSS differ greatly in the use of *Sandhi*, and whilst, for instance, Burmese and Siamese MSS prefer writing *lhiāham*, the Singhalese MSS separate the words into *lho aham*. In verse *Sandhi* of course takes place according to the exigencies of the metre. Later texts, such as the *Dīpaṃsa*, take great liberties, omitting whole syllables, etc.

The following tables will show the most frequent changes that occur —

## VOWEL SANDHI

### VOWELS IN COMBINATION WITH VOWELS

$a + a = a$  *nāhosi = na ahoṣi*

$a + a + \text{CONJUNCT CONSONANT} = a$  *na 'tthi = na attthi, pana aññam = pan' aññam*

$a + a + \text{CONJUNCT CONSONANT} = a$  *nāssa = na assa*

*a* before *a* is rarely elided. Such elision generally takes place before *aham* 'I,' *ayam* 'this,' and the forms of the verb *atthi* 'to be'

$a + ā = a$  *tadāyam = tada ayam, tadāsi = tada asi*

$ā + i = e$  *bandhussa 'eia = bandhussa uā*

$ā + u = o$  *nopeṭi = na upeti*

$a + itṭi = ā$  *Tissāṭṭi iacancna = Tissa ṭṭi*

$a + pi = āpi$  *ajjāpi = ajja*

$ā + u = u$  *cubhayam = ca ubhayam, tadupa<sup>o</sup> = tada upa-sammantā*

$a + i = ā$  (elision of *i*) *yena 'me = yena ime*. This elision seems only to take place in case of the pronoun *idam*

$a + i$  or  $u = i$  or  $u$  (elision of *a*) *pahā'j' imam = pahāja imam, tat' idam = tatā idam, yass' indriyān = yassa indriyaṇu, ten' upasaṅkami = tena upasaṅkami*



*a* is elided before *a u e o* *yen' ayasma*, *utthay' āsana*, *idh' āruso*, *eken' uno=ekena uno*, *netv' ekamantikam*, *e' etarahi tass' olasam*

*a* sometimes elides a short vowel, and less often a long vowel other than *ā* *disia 'panissayam* for *disva upan°*, *sutiā 'ia* for *sutiā eva*

*a* is often elided before a long vowel or a short followed by a conjunct consonant *lath' eva=lathā*, *netv' ekamantikam eva=netiā ek°*

*a+i=i* in *seyyathidam=seyyatha idam* and *saddhidha=saddha idha*

*i* is elided before short or long vowels *gaccham' aham gacchami a°*, *p' aya=pi aya*, *dasah' upagatam=dasahi upa°*

*i* is elided in *tunh' assa=tunhi assa*

*i+i=i* in combinations with *iti* *samantidha=samanti idha*

*i+a=a* *liñcapī=liñci api* (more frequently *liñcid api*)

*i* preceded by *t* or *tt* and followed by a vowel becomes *ty* *jicanty elala*, *ty ayam ti ayam* The examples are from late Pāli works, and are perhaps doubtful

*iti+evam ity evam*, but also according to the rules after which *ty* is palatalized *icc evam*, and thus *di=jj*, *api=app*, etc., as pointed out above, § 14, and *itv evam*

*u* is elided before a vowel *samet' ayasmā=sametu a°*, *sadh' aiuso=sadhi°*, *tusites' upapayatha=tusitesu upa°*

*u+i=u* *sadhuti=sadhu iti*, *himsudha=himsu+idha*

*u* before a vowel changes into *v* The examples are doubtful *ratthv' eva=ratthu eva*

*e* may be elided before a long vowel *m' asi=me asi*, *silarant' ettha=silaranto ettha*

*e* sometimes elides a following vowel *te 'me=te ime*, *sace 'jja=ajja*

*e+a=a* *sacāham=sace+aham*

*e+a=y*, the *a* being lengthened *tjaham=te aham* After a double consonant lengthening takes place arbitrarily

*o* often elides a following vowel *so ham=so aham*, *pattio 'ia=eia*, *kattabbo' posathe=k° upo°*

*o* is elided before a vowel *kut ettha=kuto ettha*, *latam' assa=latamo assa*

$o + a = \bar{a}$ : *dukkhāyam = dukkha ayam.*

$o + a = v$ , the *a* being lengthened: *svāham = so aham*; *khāham = kha aham*. After a double consonant lengthening takes place arbitrarily.

*o* becomes *v* before a long vowel.

## § 16. EUPHONIC CHANGES.

1) If a word ending in *ā* is followed by *idam*, or one of its oblique cases, *y* is inserted: *na yidam*, *na-y-imassa*.

2) *va* after words ending in vowels or nasal vowels becomes *riya* sometimes: e.g. *kim riya* like what

3) *v* is inserted if a vowel is followed by *u* or *ū*.

4) *eia* becomes *yeia* after words ending in vowels or nasal vowels.

5) *m* is inserted between two vowels. *idha-m ahu = idha ahu*; *jeyya-m attānam = jeyya att*; *idha-m-ujjhatī, giri-m-va*.

6) *r* is inserted when a word ending in a vowel is followed by a word commencing with a vowel. *dhur atthu* and *ujjur eva*.

7) *d* is inserted in *sammad eia*, *anvad eia*, *sattitud anayo*.

These consonants have been inserted according to false analogy

8) A few instances occur of the original consonant reappearing which, according to the phonetic rules in Pāli should be omitted.

*manasād aññāsimuttanānam = manasa°*; *yasmād apeti* (and so in Sanskrit), *tasmād eva = tasma*, *kenacid eia*; *ahud eia* (Skr. *abhūd eva*), *puthag eia* (Skr. *prthag eva*); *pageia* (Skr. *prāgeva*); *tunhum asinam* (Skr. *tūshnim*); *tuttir esā* (Skr. *vr̥ttir eśā*); *sabbhur eia* (Skr. *sadbhur eva*); *pathavi dhātur eia = dhatu eia* (Skr. *dhātur eva*), *punar eia = puna eia* (Skr. *punar eva*); *bhattur atthe = bhattu atthe* (Skr. *bhartur arthe*); *chal eia* (Skr. *śad eva*).

9) The *niccānīta* stands sometimes for an original final consonant. This can be replaced by an original consonant before vowels: *sakim* stands for Skr. *sakrt*, and before *evā* it becomes *sakid eia*, in accordance with Sanskrit.

10) The same is the case with *tam yam etam*, which stand

for *tad yad etad* respectively, and appear in this shape before vowels *tad era*, *etad aroca*

11) Owing to false analogy, wrong consonants sometimes appear by the side of the right *punam era* for *punar*, *aññad althu* for *aññam*, *bahud era* for *bahur*

12) Original double consonants which are assimilated are sometimes after vowels doubled

13) In verse the NIGGAHĪTA is elided before a consonant  
*no ce muñceyya candimam* for *muñceyyam*, *maccana jiritam* for *maccanam*, *etam buddhana sasanam* for *buddhānam sas°*

14) Sometimes the nasal vowel is entirely elided *im' etam* = *imam etam*, *nipajj' aham* = *nipajjam aham*

*am + a = a* *ekam idham samayam*, *ekam idam aham*,  
*evāyam = eram ayam*

15) If a word ends in NIGGAHĪTA and a consonant follows, it may be changed to the nasal of that class to which the consonant belongs *m + k = nk*, *m + c = nc*, *m + t = nt*, *m + l = nt*,  
*m + p = mp*

16) A word ending in the NIGGAHĪTA, followed by a word beginning with *y*, becomes *ññ tam yera = taññeta*, *anantari laññam*

17) The NIGGAHĪTA before *h* optionally becomes *ñ* *eraññi*

## § 17 DECLENSION

1) We have drawn attention in the chapter on Phonetics to the fact that Pāli only allows vowels and nasalized vowels at the end of a word. Through this law the shape of a word is considerably altered. Roughly speaking vowels are either substituted at the end of a word or those consonants which would impede the action of this law are dropped. A consequence of this process is, that although the essential features of the various Sanskrit declensions are preserved, no declension has kept within its proper range.

2) The nominative case as a prototype case has influenced the other cases, and since stems *e g* ending in *as* or *a* alike

form the nominative case in *o*, the *as* and *a* declension follow respectively the analogy of the *as* or *o* declension.

3) Besides this the influence of the declension of the pronouns on the declension of nouns has to be noticed, and *vice versa*

4) PĀLI distinguishes three genders: masculine, feminine and neuter, two numbers singular and plural, and, including the vocative, eight cases. In the declension of neuter nouns and of pronouns some traces of an old dual are to be found, which will be noticed hereafter; but practically speaking the dual is extinct.

5) The Pāli grammarians recognize six case relations, which by their name indicate the functions of the cases. The nominative and vocative cases are of course omitted in this enumeration.

6) The nominative case is simply called the first case (*pathama*). It simply expresses the subject. It is sometimes used instead of the vocative, which latter is called the *alapanam* 'the addressing case.'

7) The names given respectively to the other cases to show their relation (*karakam*) are:

<i>hammam</i>	accusative.
<i>karanam</i>	instrumental.
<i>sampadanam</i>	dative.
<i>apadanam</i>	ablative.
<i>sāma</i>	genitive.
<i>okaso</i> or <i>adhaso</i>	locative.

Other terms are for the accusative *upayogo*, for the ablative *nissakko*, and for the locative *bhummo*.

## USES OF THE CASES.

1) THE RELATION OF THE ACCUSATIVE (*hammam*). The accusative is used as the case of the direct object of a transitive verb. The transitive verbs have a somewhat wider range in all the Indian languages than in the related ones, and so we find an accusative as the goal of motion

with verbs of 'going,' 'bringing,' 'sending,' etc. *Vihāram gantva* 'having gone to the monastery'

Verbs of speaking may follow the same rule. *Tam iya idam abruv* 'the king said this to him'

The accusative is further used to denote space traversed and duration of time. *Paññasa yojanam gacchati* 'he marches fifty yojanas'

It is used with verbs signifying to have recourse, to appear, to ask. *Buddham saranam gaccham* 'I take my refuge in the Buddha'

Causative verbs have a double accusative. *Upasakam mam bharam Gotamo dharetu* 'let the lord Gotama receive me as a disciple'

The accusative is used with the following prepositions

*pati* *Sangamam pati piha* 'longing for ooioo'

*pari* *rukham pari* 'in the direction of the tree'

*anu* *anu Sariputtam paññara bhikkhu* 'a priest inferior to S in learning'

*anto, antara* *antara tithim olokayamāno* 'looking down into the street'

*abhi abhito* *abhito gamam* 'round the village'

*tiro* *tiro bharam gacchati* 'he goes out of sight'

## II) THE RELATION OF THE INSTRUMENTAL (*karanam*)

The instrumental denotes adjacency, accompaniment, association, and of course instrumentality. All the uses of this case may be derived from its original meaning. We notice particularly the use made of the instrumental to denote 1) equality, likeness, accordance default

*Rāgena samo aggi nama natthi* 'there is no fire like lust'

*akkhina kano* 'blind of one eye'

2) the space traversed and duration of time

*nabhasa gacchati* 'he goes through air'

3) the construction of a passive verb or participle

*etam me sutam* 'thus it was heard by me'

4) the prepositions *saha saddh* in *una* though generally used with the instrumental, are also found with other cases

*Saha gabbhena jivitakkhijam papunissami* 'I shall perish together with my unborn child' *Malata bhikkhu sanghe va*

*saddhim* 'with a great company of priests'; *vinā dosena* 'without any fault.'

III) THE RELATION OF THE DATIVE (*sampadānam*) [effecting case]. The case of the indirect object. It is used to denote objects 'to, towards, for, at, against,' which, anything is done or intended.

It is used, therefore, with words signifying

1) give, share out, and assign: *Maggam dehi rañño* 'make room for the king.'

2) Show, announce, declare: *tassa abruvi* 'said to him'; *tuyham aviharomi* 'I will explain thee.'

3) Give attention, have a regard or feeling, inclination, obeisance. *Bhavato bhaddam hotu* 'may good happen to the lord.'

4) In an infinitive sense: *lokānulampāya* 'out of pity to the world.'

IV) THE ABLATIVE RELATION (*apādānam*). The 'from' case. It is used to denote removal, distinction, separation, issue, deprivation, restraint: *mātulo suddho* 'pure on the mother's side'; *aviyā paccayā saṅkhārā*.

As special applications, we notice

1) the ablative after words expressing fear in interchange with the genitive: *Sabbe bhāyanā maccuno* or *maccunā* 'all fear death.'

2) the ablative of distinction: *yato paṇitataro vā vasitthataro vā natthi* 'than whom there is none better or more accomplished.' Also in interchange with the genitive and instrumental.

The ablative is used with the prepositions and adverbs implying the notion of distance, removal, such as *ārā* 'far off'; *purā* 'formerly,' which are ablatives according to their formation: *ārā so āsatakkhayā* 'he is far from the extinction of passion'; *tassa āgamanā purā* 'before his arriving.'

V) THE GENITIVE RELATION [*sāmi*]. The case relation is an adjectival one, out of which all other uses arise.

It is to a great extent interchangeable with IV) the LOCATIVE [*olāso*], the 'in' case.

Thus we find a locative and genitive absolutely employed:

*rudato darakassa* or *rudantasmim dārake* 'whilst the child was crying', *Etam tulle* 'having said thus'

In connection with verbs and substantives denoting either possession or dominion, either the genitive or locative is used

The locative is used interchangeably with the accusative, instrumental, dative, and ablative

Among prepositional uses of the locative we notice *upa* and *adhi* having respectively the sense of inferior and superior to *Upa khāriyam dono* 'a drona is inferior to a khīri', *adhi deresu Buddho* 'Buddha is superior to the gods'

In interchange with the instrumental, the locative is used with adjectives of the sense of satisfied, eager, zealous

## I DECLENSION OF NOUNS

We shall now give the paradigms for the different declensions, of which we make two divisions

I Stems in vowels

II Stems in consonants

We shall mark those forms which belong to the pronominal declension with †, those which are taken from another declension with \*, obsolete forms with ‡

### STEMS IN VOWELS

#### MASCULINE AND NEUTERS IN *a*

<i>Dhamma</i>	
	SINGULAR
Nom	<i>dhami</i> io
Voc	<i>dhamma dhamma</i>
Acc	<i>dhammam</i>
Instr	<i>dhammena vinaya</i>
Dat	<i>dhamma ja</i> * <i>dhammassa</i>
Abl	<i>dhamma † dhammasmā</i> <i>† dhammamha</i>
Gen	<i>dhammassa</i>
Loc	<i>dhamme † dhammasmim</i> <i>† dhammamhi</i>
	PLURAL
	<i>dhamma ‡ dhammasē</i>
	<i>dhamma</i>
	<i>dhamme</i>
	<i>dhammebhi dhammehi</i>
	<i>dhammanam</i>
	<i>dhammebhi dhammehi</i>
	<i>dhammanam</i>
	<i>dhammesu</i>

NEUTERS in *a*.*Citta*.

SINGULAR		PLURAL	
Nom.	} <i>cittam</i>	<i>cittāni</i>	‡ <i>cittā</i> * <i>citte</i>
Voc.		<i>cittāni</i>	
Acc.		<i>cittāni</i>	‡ <i>citte</i>
Instr.	<i>cittena</i>	<i>cittebhi</i>	<i>cittehi</i>
Dat.	<i>cittāya</i>	<i>cittāssa</i>	<i>cittānam</i>
Abl.	<i>cittā</i>	† <i>cittasmā</i>	† <i>cittamhā</i>
Gen.	<i>cittassa</i>	<i>cittānam</i>	
Loc.	<i>citte</i>	† <i>cittasmim</i>	<i>cittamhi</i>
		<i>cittesu</i>	

The forms of this declension correspond more to those of Vedic Sanskrit than those of classical Sanskrit.

Cp. instr. sing. *yajñā*; pl. nom. *devasas*; pl. nom. neut. *yugā*; pl. instr. *devēbhis*. Is the form *citte* an old dual neuter?

FEMININE STEMS IN *a*.*Kaññā*.

SINGULAR		PLURAL	
Nom.	<i>kaññā</i>	<i>kaññā</i>	* <i>kaññāyo</i>
Voc.	<i>kaññe</i>	<i>kaññā</i>	* <i>kaññāyo</i>
Acc.	<i>kaññam</i>	<i>kaññā</i>	* <i>kaññāyo</i>
Instr.	<i>kaññāya</i>	<i>kaññābhi</i>	<i>kaññāhi</i>
Dat.	<i>kaññāya</i>	<i>kaññānam</i>	
Abl.	<i>kaññāya</i>	<i>kaññābhi</i>	<i>kaññāhi</i>
Gen.	<i>kaññāya</i>	<i>kaññānam</i>	
Loc.	<i>kaññāyam</i>	* <i>kaññāya</i>	<i>kaññasu</i>

The voc. sing. of *ammā* 'mother' is given as *amma* and *animā*.

MASCULINES IN *i*.*Aggi*.

SINGULAR		PLURAL		
Nom.	<i>aggi</i>	<i>aggayo</i>	<i>aggiyo</i>	* <i>aggi</i>
Voc.	<i>aggi</i>	<i>aggayo</i>	<i>aggiyo</i>	<i>aggi</i>
Acc.	<i>aggiṃ</i>	<i>aggi</i>	* <i>aggayo</i>	* <i>aggiyo</i>
Instr.	<i>aggina</i>	<i>aggiḥhi</i>	<i>aggihi</i>	
Dat.	* <i>aggino</i>	* <i>aggissa</i>	<i>aggiṇam</i>	



## SINGULAR

## PLURAL

Ahl	* <i>aggina</i> † <i>aggimha</i> † <i>aggisma</i>	<i>aggibhi</i> <i>aggihi</i>
Gen	* <i>aggino</i> * <i>aggissa</i>	<i>agginam</i>
Loc	<i>aggini</i> † <i>aggimhi</i> † <i>aggismun</i>	<i>aggisu</i>

The voc sing of *isi* 'a sage' occurs as *ise*, corresponding to Sanskrit *rshe*

From *muni* 'a recluse' the loc sing occurs as *mune*

Of *adi* 'starting point' the following locative sing forms occur

*ado*, *adu* corresponding both to Skr *ndau*, \* *adim* † *adimhi* † *adismun*

The neuters in *i* follow the declension of those in *in* As paradigm *atthi* 'a bone' will be given

FEMININES IN *i**Ratti*

## SINGULAR

## PLURAL

Nom	<i>ratti</i>	<i>rattiyō</i> * <i>ratti</i>
Voc	<i>ratti</i>	<i>rattiyō</i> * <i>ratti</i>
Acc	<i>rattim</i>	<i>ratti</i> * <i>rattiyō</i>
Instr	<i>rattiyā</i>	<i>rattibhi</i>
Dat	<i>rattiyā</i>	<i>rattinam</i>
Abl	<i>rattija</i>	<i>rattibhi</i> <i>rattihī</i>
Gen	<i>rattiyā</i>	<i>rattinam</i>
Loc	<i>rattiyam</i> * <i>rattiyā</i>	‡ <i>ratto</i> <i>rattisu</i>

Instead of the forms of the instr sing in *iya*, *ya* occurs, corresponding to Sanskrit This unites with the preceding consonant, and palatalizes the same arbitrarily

*matjā santya* for *matiya santiya*

*jaccu naya* for *jatiya nadiyu*

A palatalization occurs in conjunction with other forms

The paradigm of *nadī* 'river' will show the declension

## SINGULAR

## PLURAL

Nom	<i>nadī</i>	<i>nad yō</i> * <i>nayjō</i> * <i>nadī</i>
Voc	<i>nadī</i>	<i>na liyō</i> * <i>nayjō</i> * <i>nadī</i>
Acc	<i>nadim</i>	<i>nadī</i> * <i>nadiyō</i> ‡ <i>naye</i>
Instr	<i>nad ya</i> <i>nadya</i> <i>nayjā</i>	<i>nadibhi</i> <i>nadihi</i> * <i>nayjō</i>

	SINGULAR			PLURAL	
Dat	nadiyā	nadyā	nayā	na tinam	
Abl	"	"	"	nadibhi	nadihi
Gen	"	"	"	nadinam	
Loc	nadiyam	nadyā	nayam	nadiṣu	

The loc sing of *Bāranasī* is given as *Bāranasim* *itthi*, *thi* 'a woman,' corresponding to Skr *strī*, shows the following forms

	SINGULAR		PLURAL	
Nom	itthi	thi	itthiyo	thiyo
Voc	itthi	thi	itthiyo	thiyo
Acc	itthim	itthiyam	itthi	*itthiyo
Instr	itthiyā	thiyam	itthibhi	itthihi
Dat	itthiyā	thiyam	itthinam	thinam
Abl	itthiyā	thiyam	itthibhi	itthihi
Gen	itthiyā	thiyam	itthinam	thinam
Loc	itthiyam	itthiya	itthiṣu	thiṣu

DECLENSION IN *u*- *Bhikkhu*

	SINGULAR		PLURAL	
Nom	bhikkhu		bhikkhavo	*bhikkhu
Voc	bhikkhu		bhikkhavo	bhikkhavo
Acc	bhikkhum		*bhikkhu	
Instr	bhikkhuna		bhikkhu	*bhikkhavo
Dat	*bhikkhuno	*bhikkhussa	bhikkhubhi	bhikkhubhi
Abl	bhikkhuno	†bhikkhusma	bhikkhunam	
Gen	†bhikkhumha		bhikkhubhi	bhikkhubhi
Loc	bhikkhuno	*bhikkhussa	bhikkhunam	
	†bhikkhusmim	†bhikkhumhi	bhikkhusu	bhikkhusu

We have in adverbial use the gen sing *heto* and *hetu* from *hetu*

The influence of other declensions we find in such forms as nom plur of *jantu* and *hetu* *jantuyo jantuno*, *hetuyo hetuno*. Masculines in *u* agree with those in *u*, showing the long *ū* in the nom loc acc plur. In these forms we have also formations according to other declensions, e.g.

*sabbāññu* *sabbāññuno*  
*abhiḥhū* *abhiḥhūo* *abhiḥhuno*

NEUTERS in *u* form their nom acc plur either in *ū* or *um*. The form of the acc sing in *m* is also used for the nominative

FEMININES IN *ū**Jambu*

SINGULAR		PLURAL	
Nom	<i>jambū</i>	<i>jambūyo</i>	* <i>jambu</i>
Voc	<i>jambū</i>	<i>jambūyo</i>	* <i>jambu</i>
Acc	<i>jambum</i>	<i>jambu</i>	* <i>jambuyo</i>
Instr	<i>jambuyā</i>	<i>jambūbhi</i>	<i>jambūhi</i>
Dat	<i>jambuya</i>	<i>jambunam</i>	
Abl	<i>jambuya</i>	<i>jambubhi</i>	<i>jambuhi</i>
Gen	<i>jambuyā</i>	<i>jambunam</i>	
Loc	<i>jambuyam jambuya</i>	<i>jambūsu</i>	

The loc of *bhū* is *bhucī* adverbially used

Of crude forms ending in Sanskrit in diphthongs we find only *go* 'a cow'

SINGULAR		PLURAL	
Nom	<i>go</i>	<i>gāto</i>	
Voc	<i>go</i>	<i>gāto</i>	
Acc	<i>gam</i> * <i>gātam</i> * <i>gatum</i> * <i>garam</i>	* <i>gāto</i>	
Instr	† <i>gāid</i> * <i>gāiena</i>	<i>gobhi</i> <i>gohi</i>	
Dat	<i>gāissa</i>	<i>gātam</i> * <i>gunnam</i> * <i>gonam</i>	
Abl	<i>gāia</i> † <i>gārasma</i> † <i>gāriṃha</i>	<i>gobhi</i> <i>gohi</i>	
Gen	* <i>gāissa</i>	<i>gātam</i> * <i>gunnam</i> * <i>gonam</i>	
Loc	<i>gāie</i> † <i>gāramhi</i> † <i>gārasmin</i>	<i>gosu</i> * <i>gāresu</i>	

The influence of the acc sing has effected a transition of the diphthongal conjugation in other declensions, e.g. acc sing Skr *riyam* from *rai*, Pali *raya* 'wealth', acc sing Skr *nāvam* from *nau*, Pali *nāva* 'a ship'

## II STEMS IN CONSONANTS

STEMS IN *ar*, SKR *R**Sattha* 'teacher'

SINGULAR		PLURAL
Nom	<i>sattl a</i>	* <i>sattharo</i>
Voc	<i>sattl a sattha</i>	<i>sattl aro</i>

	SINGULAR	PLURAL
Acc	<i>sattharam</i>	<i>satthare</i> * <i>satthāro</i>
Instr	<i>satthara</i> * <i>satthuna</i> * <i>satthara</i>	<i>sattharebhi</i> <i>sattharehi</i>
Dat	<i>satthu</i> * <i>satthussa</i> * <i>satthuno</i>	<i>satthanam</i> * <i>satthanam</i> * <i>sattharanam</i>
Abl	<i>sattharā</i> <i>satthara</i>	<i>sattharebhi</i> * <i>sattharebhi</i>
Gen	<i>satthu</i> <i>satthussa</i>	<i>satthanam</i> * <i>sattharanam</i> * <i>satthanam</i>
Loc	<i>satthari</i>	<i>sattharesu</i> * <i>sattharesu</i>

With the declension of *sattha*, that of *pita* nearly agrees

	SINGULAR	PLURAL
Nom	<i>pita</i>	<i>pitaro</i>
Voc	<i>pita</i> <i>pita</i>	<i>pitaro</i>
Acc	<i>pitaram</i>	<i>pitare</i> * <i>pitaro</i>
Instr	<i>pitara</i> * <i>pituna</i>	<i>pitubhi</i> * <i>pituhī</i> <i>pitarebhi</i>
Dat	<i>pitū</i> * <i>pitussa</i> * <i>pituno</i>	<i>pitunnam</i> <i>pitunam</i> <i>pitānam</i> * <i>pitāranam</i>
Abl	<i>pitū</i> * <i>pitara</i>	<i>pitubhi</i> * <i>pituhī</i> * <i>pitarebhi</i> * <i>pitārehi</i>
Gen	<i>pitū</i> * <i>pitussa</i> * <i>pituno</i>	<i>pitunnam</i> <i>pitunam</i> <i>pitānam</i> * <i>pitāranam</i>
Loc	<i>pitarī</i>	<i>pitusu</i> * <i>pitusu</i> * <i>pitāresu</i>

*Mata* 'mother'

	SINGULAR	PLURAL
Nom	<i>mātā</i>	<i>mātaro</i>
Voc	<i>mata</i> * <i>mātā</i>	<i>mataro</i>
Acc	<i>mātānam</i>	<i>mātare</i> * <i>mātaro</i>
Instr	<i>mā'arā</i> * <i>matuya</i> * <i>mātyā</i>	<i>matubhi</i> * <i>matubhi</i> * <i>mātarebhi</i>
Dat	<i>matu</i> * <i>matuya</i> * <i>mātya</i>	<i>matunam</i> * <i>matunam</i> <i>matānam</i> * <i>mātāranam</i>
Abl	<i>matara</i> * <i>mātuya</i> * <i>matya</i>	<i>matubhi</i> * <i>matubhi</i> * <i>mātarebhi</i>
Gen	<i>matu</i> * <i>mātuya</i> * <i>matja</i>	<i>matānam</i> * <i>matunam</i> <i>mātānam</i> * <i>mātāranam</i>
Loc	<i>matarī</i> * <i>mātujam</i> <i>mat</i> <i>yam</i> * <i>matuja</i> * <i>mātyā</i>	<i>mātusu</i> * <i>mātusu</i> * <i>mātāresu</i>

As an appendix to the declension in *ar*, it will perhaps be best to give the declension of *sakha* 'a friend'

The word corresponds to the Skt *sakṛ* which shows an irregular declension. The same irregularities we find also in Pāli, and besides this we find the influence of other declensions. The forms are not marked.

## SINGULAR

Nom	<i>sakha</i>
Voc	<i>sakhe sakhi sakhi sakha sakha</i>
Acc	<i>sakharam sakhāyam sakhānam sakhani</i>
Instr	<i>sakhina</i>
Dat	<i>sakhissa sakhino</i>
Abl	<i>sakhina</i>
Gen	<i>sakhissa sakhino</i>
Loc	<i>sakhe</i>

## PLURAL

Nom	<i>sakhayo sakhino sakhano</i>
Voc	<i>sakhaṇṇo sakhino sakhano</i>
Acc	<i>sakhi sakhino sakhayo sakhano</i>
Instr	<i>sakharehi sakhaṇṇebhi sakhehi</i>
Dat	<i>sakhiṇam sakharanam</i>
Abl	<i>sakhaṇṇehi sakharebhi sakhehi</i>
Gen	<i>sakhaṇṇanam sakharanam sakhiṇam</i>
Loc	<i>sakkhareṣu sakheṣu</i>

## II STEMS IN NASALS

1) in *an*

*Atta* 'self'

## SINGULAR

Nom	<i>atta</i>
Voc	<i>atta *attā</i>
Acc	<i>attanam *attanam *attam</i>
Instr	<i>attanā *attena</i>
Dat	<i>attano</i>
Abl	<i>attanā †attasmā</i>
Gen	<i>attano</i>
Loc	<i>attani †attasum attamhi</i>

## PLURAL

<i>attano</i>
<i>attano</i>
<i>attano *attāno</i>
<i>*attanebhi *attebhi</i>
<i>attanāṇi *attānam</i>
<i>*attanebhi *attebhi</i>
<i>attanam *attānam</i>
<i>attaneṣu</i>

The form *atuma* is of comparatively rare occurrence We find

Acc sing *atumanam*

Nom acc plur *atumano*

Gen and dat plur *atumanam*

### *Brahman*

	SINGULAR		PLURAL	
Nom	<i>brahma</i>		<i>brahmano</i>	
Voc	<i>brahme</i>		<i>brahmano</i>	
Acc	<i>brahmanam</i>	* <i>brahmam</i>	<i>brahmano</i>	* <i>brahmano</i>
Instr	<i>brahmuna</i>	<i>brahmāna</i>	* <i>brahmebhi</i>	
Dat	<i>brahmuno</i>	* <i>brahmassa</i>	<i>brahmunam</i>	* <i>brahmanam</i>
Abl	<i>brahmuna</i>	<i>brahmāna</i>	<i>brahmebhi</i>	
	† <i>brahmasma</i>			
Gen	<i>brahmuno</i>	* <i>brahmassa</i>	<i>brahmunam</i>	* <i>brahmanam</i>
Loc	<i>brahmuni</i>	<i>brahmāni</i>	* <i>brahmesu</i>	
	† <i>brahmasmim</i>			

### *Rajan* 'king'

	SINGULAR			PLURAL		
Nom	<i>raja</i>			<i>rajano</i>		
Voc	<i>īḍja</i>	* <i>īḍja</i>		<i>īḍjano</i>		
Acc	<i>rajanam</i>	* <i>rajam</i>		<i>rājano</i>	* <i>īḍjano</i>	
Instr	<i>rañña</i>	<i>īḍjina</i>	* <i>īḍjena</i>	<i>rājubhi</i>	* <i>raḍubhi</i>	* <i>īḍjebhi</i>
Dat	<i>īañño</i>	<i>īḍjino</i>	* <i>rājassa</i>	<i>īañnam</i>	<i>īḍjunam</i>	* <i>rajanam</i>
Abl	<i>rañña</i>	† <i>īḍjamha</i>		<i>raḍubhi</i>	* <i>īḍjubhi</i>	* <i>raḍebhi</i>
Gen	<i>īañño</i>	<i>raḍino</i>	<i>raḍassa</i>	<i>īañnam</i>	<i>rājunaṃ</i>	* <i>rajanam</i>
Loc	<i>rājini</i>	<i>īañni</i>	* <i>īaññe</i>	<i>raḍusu</i>	* <i>raḍusu</i>	* <i>raḍesu</i>

### *Yutan* 'young'

	SINGULAR			
Nom	<i>yuiā</i>			
Voc	<i>yuiā</i>	<i>yuiā</i>	* <i>yuiāna</i>	* <i>yutanā</i>
Acc	<i>yuiānam</i>	* <i>yuiāam</i>		
Instr	† <i>yuiā</i>	* <i>yutanā</i>	* <i>yuiēna</i>	* <i>yuiānena</i>
Dat	† <i>yuiāno</i>	* <i>yuiānassa</i>	* <i>yutanassa</i>	
Abl	† <i>yuiāno</i>	* <i>yutanā</i>	† <i>yuiānasma</i>	
Gen	† <i>yuiāno</i>	* <i>yuiāssa</i>	* <i>yuiānassa</i>	
Loc	<i>yuiā</i>	<i>yuiā</i>	† <i>yutanāni</i>	† <i>yuiāsmim</i>
	<i>yutanā</i>	† <i>yutanāsmim</i>		

	PLURAL		
Nom	<i>yurano</i>	* <i>yurana</i>	
Voc	<i>yuranā</i>		
Acc	<i>yure</i>	* <i>yurane</i>	* <i>yurana</i>
Instr	<i>yuranehi</i>	<i>yurehi</i>	
Dat	<i>yurananam</i>	<i>yuranam</i>	
Abl	<i>yuranehi</i>	<i>yurehi</i>	
Gen	<i>yurananam</i>	<i>yuranam</i>	
Loc	<i>yuranesu</i>	<i>yurasu</i>	<i>yuresu</i>

*Sa* 'dog'

	SINGULAR			PLURAL	
Nom	<i>sa</i>			<i>sano</i>	* <i>sa</i>
Voc	<i>sa</i>			<i>sano</i>	<i>sa</i>
Acc	<i>sanam</i>	* <i>sam</i>		<i>sano</i>	* <i>sāno</i> * <i>sa</i> * <i>se</i>
Instr	<i>suna</i>	<i>sandā</i>	* <i>sendā</i>	<i>sabhi</i>	
Dat	* <i>saya</i>	* <i>sassa</i>		<i>sandam</i>	
Abl	<i>sa</i>	† <i>sasma</i>	† <i>samha</i>	<i>sabhi</i>	
Gen	* <i>sassa</i>			<i>sanam</i>	
Loc	<i>se</i>	† <i>sasmin</i>	† <i>samhi</i>	<i>sasu</i>	

Besides this, the following forms occur, and are declined as if belonging to the first declension

*sono suno siano* and *sunano*    The fem is *soni*

*Puma* [*puman*]

	SINGULAR			PLURAL	
Nom	<i>puma</i>			<i>pumāno</i>	
Voc	<i>pumanam</i>	<i>pumā</i>		<i>pumano</i>	
Acc	<i>pumanam</i>	* <i>puman</i>		<i>pumane</i>	<i>puma to</i>
Instr	<i>pumuna</i>	* <i>pumana</i>	* <i>pumendā</i>	<i>pumunehi</i>	
Dat	<i>pumuno</i>	* <i>pumassa</i>		<i>pumānam</i>	
Abl	<i>pumuna</i>			<i>pumānehi</i>	
Gen	<i>pumuno</i>	* <i>pumassa</i>		<i>pumānam</i>	
Loc	<i>pumane</i>	* <i>pume</i>		<i>pumasu</i>	<i>pumesu</i>

These paradigms have been given to show the way in which the *an* stems are treated. We find several instances where, according to what was said in the introduction, a

word has only preserved a few traces of its belonging to this class

Besides the regular forms of the *a* declension of *kammam*, we find the instr sing *kammuna kammāna*, the gen sing *kammuno*, and the loc *kammāni*

In several instances forms of the *an* declension are in adverbial use only

## 2) DECLENSION OF STEMS IN *mant ant*.

	SINGULAR MASC		SINGULAR NEUT	
Nom	<i>gunara</i>	* <i>gunaranto</i>	<i>gunaram</i>	
Voc	<i>gunaram</i>	* <i>gunara</i>	* <i>gunara</i>	
Acc	<i>gunarantam</i>	* <i>gunaram</i>	<i>gunaram</i>	
Instr	<i>gunarata</i>	* <i>gunarantena</i>		
Dat	<i>gunarato</i>	* <i>gunarantassa</i>	<i>gunarassa</i>	
Abl	<i>gunarata</i>			
Gen	<i>gunarato</i>	* <i>gunarantassa</i>	<i>gunarassa</i>	
Loc	<i>gunarati</i>	* <i>gunarante</i>	† <i>gunarantasmim</i> † <i>gunarantamhi</i>	
PLURAL				
Nom	}	<i>gunaranto</i> * <i>gunaranta</i>	<i>gunaranti</i> <i>gunarantani</i>	
Voc			<i>gunaranti</i> <i>gunarantani</i>	
Acc		* <i>gunarante</i>	<i>gunaranti</i> <i>gunarantani</i>	
Instr	<i>gunarantebhi</i>	* <i>gunarantehi</i>		
Dat	<i>gunaratam</i>	* <i>gunarantanam</i>		
Abl	* <i>gunarantebhi</i>			
Gen	<i>gunaratam</i>	* <i>gunarantanam</i>		
Loc	<i>gunarantesu</i>			

The corresponding feminine is made by adding *i* to either the strong or weak form *gunaranti* or *gunārati*. It is then declined like a form *i*:

The participles in *ant* are declined like those in *mant*, with the exception of the nom sing case, which is *gaccham* or \**gacchanto*. Compare further

Nom sing *asā ā* and *arāham* 'venerable'  
*ma ā*      *ma ām*      \**mahanto* 'great'



*Santo* P P to *atthi* 'to be'

shows the following forms

	SINGULAR		PLURAL
Nom	<i>santo</i>		<i>santo</i>
Acc	<i>santam</i>		<i>sante</i>
Instr	<i>sata</i>	* <i>santena</i>	Instr and Abl <i>sabbhi</i> * <i>santehi</i>
Gen and Dat	<i>sato</i>	<i>santassa</i>	<i>satam</i>
Loc	<i>sati</i>		

*Bharam*

## SINGULAR

Voc	<i>bho</i>	<i>bhonta</i>	
Acc	<i>bharantam</i>	<i>bhotam</i>	
Instr	<i>bharatā</i>	<i>bhota</i>	<i>bharantena</i>
Gen and Dat	<i>bharato</i>	<i>bhoto</i>	<i>bharantassa</i>
Abl	<i>bharata</i>	<i>bhotā</i>	

## PLURAL

Nom	<i>bharanto</i>	<i>bhonto</i>	<i>bharanta</i>
Voc	<i>bharanto</i>	<i>bhonto</i>	<i>bhante</i>
Acc	<i>bharante</i>	<i>bhonte</i>	

The fem appears under the forms of

*bharati* *bharanti* *bhoti* Fem nom plur *bhotiyo*

3) STEMS IN *in*

In this declension several stems have been combined in one system

	SINGULAR		PLURAL
Nom	<i>dandi</i>		<i>dandino</i> * <i>dandi</i>
Voc	<i>dandi</i>		<i>dandino</i> * <i>dandi</i>
Acc	<i>dandinam</i> <i>dandin</i>		* <i>dandino</i> <i>dandi</i>
Instr	<i>dandina</i> * <i>dandina</i>		<i>dandibhi</i> * <i>dandibhi</i>
Dat	<i>dandino</i> * <i>dandino</i> * <i>dandissa</i>	<i>dandinam</i>	* <i>dandinam</i>
Abl	<i>dandina</i> † <i>dandisma</i> † <i>dandinha</i>	<i>dandibhi</i>	* <i>dandih</i>
Gen	<i>dandino</i> * <i>dandino</i> * <i>dandissa</i>	<i>dandinari</i>	* <i>dandinam</i>
Loc	<i>dandini</i> * <i>dandini</i> † <i>dandinhi</i>	<i>dandisu</i>	* <i>dandisu</i>

The short vowel in the oblique cases of the plural appears

optionally in verses, the forms with long vowels are the more frequent

Notice nom plur *dipīyo*, from *dipi* 'a panther'

\*The word *atthi* 'a bone' corresponding to Skr *asthan* and *asthi* shows the following forms

	SINGULAR			PLURAL	
Nom	<i>atthi</i>	* <i>atthim</i>		<i>atthini</i>	<i>atthi</i>
Voc	<i>atthi</i>	* <i>atthim</i>		<i>atthini</i>	<i>atthi</i>
Acc	<i>atthi</i>	* <i>atthim</i>		<i>atthini</i>	<i>atthi</i>
Instr	<i>atthina</i>			<i>atthibhi</i>	<i>atthihi</i>
Dat	* <i>atthino</i>	* <i>atthissa</i>		<i>atthinam</i>	
Abl	<i>atthina</i>	† <i>atthimha</i>	† <i>atthisma</i>	<i>atthibhi</i>	<i>atthihi</i>
Gen	* <i>atthino</i>	* <i>atthisso</i>		<i>atthinam</i>	
Loc	<i>atthim</i>	† <i>atthimhi</i>	<i>atthismim</i>	<i>atthisu</i>	

#### NEUTERS IN *as* AND *us*

##### *Mano* (*manas*)

	SINGULAR		
Nom	<i>mano</i>	* <i>manam</i>	
Voc	<i>mano</i>	* <i>manam</i>	
Acc	<i>mano</i>	* <i>manasam</i>	* <i>manam</i>
Instr	<i>manasa</i>	* <i>marena</i>	
Dat	<i>manaso</i>	* <i>manassa</i>	
Abl	<i>manasa</i>	* <i>mand</i>	† <i>manamha</i>
Gen	<i>manaso</i>	* <i>manassa</i>	
Loc	<i>manasi</i>	* <i>mane</i>	

The pl follows entirely the declension in *a* masc and neut  
From *thano* 'strength' instr *thamasā* and gen *thamaso*,  
by the side of *thamuna* and *thanuno* respectively, from *tapo*  
'religious austerity' instr *tapasa* and *tapena*

The comparative in *yo* and *yyo* is declined like *mano*

Nom sing m f and n *sejyo* gen *sejyaso*

#### NEUTERS IN *us*

##### *Āyu* 'life'

	SINGULAR		PLURAL	
Nom	<i>āyu</i>	* <i>ājum</i>	<i>ājuni</i>	* <i>āju</i>
Voc	<i>āyu</i>	* <i>ājuni</i>	<i>ājuni</i>	* <i>āju</i>

	SINGULAR		PLURAL	
Acc	<i>ayu</i>	* <i>ayum</i>	<i>ayuni</i>	* <i>āyu</i>
Instr	<i>ayusā</i>	* <i>ayunā</i>	* <i>ayuhī</i>	
Dat	* <i>ayussa</i>	* <i>ayuno</i>	* <i>ayunam</i>	‡ <i>ayusam</i>
Abl	<i>āyusa</i>	* <i>āyund</i>	* <i>ayuhī</i>	
Gen	* <i>ayussa</i>	* <i>ayuno</i>	<i>ayunam</i>	‡ <i>ayusam</i>
Loc	<i>ayusi</i>	* <i>ayuni</i>	* <i>ayusu</i>	

For the different endings of the ablative sing to can be substituted This is added to the weakest form *pitto* abl of *pita* 'father' *bh* is interchangeable with *h* in the suffixes of the abl and instr plur

### § 18 COMPARISON

The suffixes which are used to denote the comparative and superlative value of an adjective are

*tara iyo* and *tama ittha*

e g *papataro* or *papiyo* *papatamo* and *papittho*

It cannot be said that these suffixes denote a comparative and superlative meaning They have mostly an intensive value This intensive value is shown when the two suffixes are united and made one

*itthatara* as in e g *papitthataro*

The suffix *issika* is used promiscuously with *tara* and *tama*

There are some words with the suffixes *iya* and *ittha*, which are attached to other adjectives from a different root, e g

<i>euddho</i> 'old'	<i>jeyyo</i>	<i>jettho</i>
<i>pasattho</i> 'excellent'	<i>seyyo</i>	<i>settho</i>
<i>antiko</i> 'near'	<i>nediyo</i>	<i>nedittho</i>
<i>balho</i> 'strong'	<i>sadhiyo</i>	<i>sadhittho</i>
<i>appo</i> 'small'	<i>lanīyo</i>	<i>lanittho</i>
<i>yūa</i> 'young' }		

The themes in *iat* and *mat* drop of course this termination before affixing *yo ittho*

<i>gunarā</i> 'excellent'	<i>guniyo</i>	<i>gunittho</i>
<i>satima</i> 'thoughtful'	<i>satiyo</i>	<i>satittho</i>
<i>dhittima</i> 'courageous'	<i>dhitiyo</i>	<i>dhutittho</i>
<i>ruparā</i> 'beautiful'	<i>rupiyo</i>	<i>rupittho</i>

## II DECLENSION OF PRONOUNS

## 1) PERSONAL PRONOUNS

## 1st Person

	SINGULAR			PLURAL		
Nom	aham			mayam	amhe	
Acc	mam	mamam		amhe	amhālam	
Instr	mayā			amhehi		
Dat	mayham	mama	mamam	amham	amhālam	asma
	amham			lam		
Abl	mayā			amhehi	asma	
Gen	mama	mayham	mamam	amham	amhālam	asma-
	amham			lam		
Loc	mayi			amhesu	asmasu	

Enclitic forms are

me for the instr dat and gen sing

na for the acc dat and gen plur

## 2nd Person

	SINGULAR			PLURAL		
Nom	tiam	turam	tam	tumhe		
Acc	tiam	tuvam	tam	tavam	tumhe	tumhālam
Instr	traya	taya			tumhehi	
Dat	tuyham	tara	tumham	taram	tumham	tumhālam
Abl	traya	tayā	ta		tumhehi	
Gen	tuyham	tara	tumham	taram	tumham	tumhālam
Loc	tiayi	tayi			tumhesu	

Enclitic forms are

te for the instr dat and gen sing, and

to for the acc dat and gen plur

## PRONOUN OF THE 3RD PERSON

	SINGULAR			
	Masc and Neut			Fem
Nom	so sa	tam (taḍ)		sā
Acc	ta i	tam (taḍ)		tam
Instr	tena			ta ja

## SINGULAR

	Masc and Neut		Fem.
Dat	<i>tassa assa</i>	<i>tīya tassā tassayā tissā</i>	<i>tissayā assā</i>
Abl	<i>tasmā tamhā asma amhā</i>	<i>tāya</i>	
Gen	<i>tassa assa</i>	<i>tāya tassā tassayā tissā</i>	<i>tissayā assa</i>
Loc	<i>tasmim tamhi asmim</i>	<i>tāyam tassam tissam assam</i>	

## PLURAL

	Masc and Neut		Fem
Nom	<i>te tāni</i>	<i>tā</i>	<i>tāyo</i>
Acc	<i>te tam</i>	<i>tā</i>	<i>tāyo</i>
Instr	<i>tehi</i>	<i>tahi</i>	
Dat	<i>tesam tesānam</i>	<i>tusam tusanam</i>	
Abl	<i>tehi</i>	<i>tuhī</i>	
Gen	<i>tesam tesanam</i>	<i>tāsam tasanam</i>	
Loc	<i>tesu</i>	<i>tasu</i>	

In all the oblique cases of the sing masc and fem, and in all cases of the neuter sing and plur and of the masc and fem plur, forms beginning with *n* can be substituted

It is sometimes added pleonastically to the pronouns *aham* and *tam*, as are also all the demonstrative pronouns. It stands also and must be translated so sometimes for the definite article

Many of the oblique cases are used adverbially, especially *tasma* and *tena*

The oblique cases of *atta*, *ātuma* can be used reflexively in place of the three personal pronouns

*attano asane yera attanam dassesi* 'showed himself too in his own seat' *rakhi itum sakam attanam* 'to save his own life'

## 2) DEMONSTRATIVE PRONOUNS

1) *Eso esa etarī (etad)* 'this' declined like *so sa sarī*

2) *ayam* 'this' used adjectively and substantively

## SINGULAR

	Masc and Neut.		Fem
Nom	<i>ayam idam</i>	<i>imam</i>	<i>ayam</i>
Acc	<i>ima n idam</i>		<i>imam</i>

## SINGULAR

	Masc and Neut			Fem		
Instr	<i>anena</i>	<i>imīna</i>	<i>amīna</i>	<i>imāya</i>		
Dat	<i>assa</i>	<i>imassa</i>		<i>assa assaya imissa imissa-</i> <i>ya imāya</i>		
Abl	<i>asma</i>	<i>imasma</i>	<i>imamha</i>	<i>imāya</i>		
Gen	<i>assa</i>	<i>imassa</i>		like dat.		
Loc	<i>asmiṇ</i>	<i>imasmim</i>	<i>imamhi</i>	<i>assam imissam imāyaṇi</i>		

## PLURAL

	Masc and Neut			Fem	
Nom	<i>ime</i>	<i>imani</i>		<i>ima</i>	<i>imāyo</i>
Acc	<i>ime</i>	<i>imani</i>		<i>ima</i>	<i>imāyo</i>
Instr	<i>ehi</i>	<i>imehi</i>		<i>imahi</i>	<i>imabhi</i>
Dat	<i>esam</i>	<i>esanam imesam imesanam</i>		<i>imasam</i>	<i>imasanam</i>
Abl	<i>ehi</i>	<i>emehi</i>		<i>imahi</i>	
Gen	<i>esam</i>	<i>esanam imesam imesanam</i>		<i>imasam</i>	<i>imasanam</i>
Loc	<i>esu</i>	<i>imesu</i>		<i>imasu</i>	

## Amu

## SINGULAR

	Masc and Neut			Fem	
Nom	<i>asu</i>	<i>adum</i>		<i>asu</i>	
Acc	<i>amum</i>	<i>adum</i>		<i>amum</i>	
Instr	<i>amunā</i>			<i>amūya</i>	
Dat	<i>amussa</i>	<i>adussa</i>		<i>amussa</i>	<i>amūya</i>
Abl	<i>amusma</i>	<i>amumha</i>		<i>amūya</i>	
Gen	<i>amussa</i>	<i>adussa</i>		<i>amussa</i>	<i>amūya</i>
Loc	<i>amumhi</i>	<i>amumim</i>		<i>amussam</i>	<i>amūyam</i>

## PLURAL

	Masc and Fem		Neut	
Nom	<i>amu</i>	<i>amūyo</i>	<i>amu</i>	<i>amuni</i>
Acc	<i>amu</i>	<i>amūyo</i>	<i>amu</i>	<i>amuni</i>
Instr		<i>amubhi</i>	<i>amuhī</i>	
Dat		<i>amusam</i>	<i>amusanam</i>	
Abl		<i>amubhi</i>	<i>amuhī</i>	
Gen		<i>amusam</i>	<i>amusanaṇṇam</i>	
Loc			<i>amusu</i>	

A defective pronominal stem is *ena*. It occurs in the acc of all numbers *enam*, and the instr sing masc *enena*, and fem *enaya*.

## 3) RELATIVE PRONOUN

SINGULAR				
	Masc and Neut		Fem	
Nom	<i>yo</i>	<i>yam (yad)</i>	<i>ya</i>	
Acc	<i>yam</i>	<i>yam</i>	<i>yam</i>	
Instr	<i>yena</i>		<i>yāya</i>	
Dat	<i>yāssa</i>		<i>yassa</i>	<i>yaya</i>
Abl	<i>yasmā</i>	<i>yamhā</i>	<i>yaya</i>	
Gen	<i>yassa</i>		<i>yassu</i>	<i>yaya</i>
Loc	<i>yasmum</i>	<i>yamhi</i>	<i>yassam</i>	<i>yayam</i>
PLURAL				
	Masc and Neut		Fem	
Nom	<i>ye</i>	<i>yam</i>	<i>ya</i>	<i>yayo</i>
Acc	<i>ye</i>	<i>yam</i>	<i>ya</i>	<i>yāyo</i>
Instr	<i>yehi</i>		<i>yahi</i>	
Dat	<i>yesam</i>		<i>yasam</i>	
Abl	<i>yehi</i>		<i>yāhi</i>	
Gen	<i>yesam</i>		<i>yasam</i>	
Loc	<i>yesu</i>		<i>yasu</i>	

*so*, *ayam* and *eso*, along with the personal pronouns, are sometimes used in conjunction with *yo* for greater emphasis

In adverbial use we find the acc sing neut *yam*, the instr *yena*, the abl *yasma*, and the loc *yasmum*

## 4) INTERROGATIVE PRONOUN

Masc *ko*, neut *kim*, fem *kā*, is declined like *yo*

In the dat and gen masc and neut sing *kissa* by the side of *lassa*, and in the loc *kismum kimhi* by the side of *lasmum lamhi*. The gen sing n *kissa*, instr *kena* and *kasma*, are used adverbially

## 5) INDEFINITE PRONOUNS

In affixing *ci* (for *cud*) *api* and *cana* to the interrogative pronoun, the indefinites are formed

SINGULAR		
	Masc and Neut	Fem
Nom	<i>koci</i>	<i>laci</i>
Acc	<i>laci</i>	

## SINGULAR

Masc. and Neut

Instr *kenaci*Dat. *kassaci*Abl. *kasmaci*Gen. *kassaci*Loc. *kasmici* *kismici*

## PLURAL

Masc and Fem

*keci*

Neut

*kanici*

*sayam* 'self, oneself,' and *tumo* corresponding to Skr. *tmanā*, are used as emphatic pronouns with all cases.

## § 19. PRONOMINAL DERIVATIVES.

From pronominal stems derivatives are formed, which have the character of pronominal adjectives. Thus:

*madiyo* 'mine,' *mamāko* 'mine,' √mad; *amhadiyo* 'our,' √amhad; and in combination with *diso* and *di*, interchangeable with the form *riso*, standing for Skr. *drç*, we find *mādiso* 'like me,' *etadisō* 'like that,' *idiso* and *idī* 'like this,' *kīdiso* and *kīdī* 'like what?'

From the stems:

*ta* *ka* *ya* are formed the adjectives

*tati* *kati* *yati*, with the meaning of, respectively, 'so many,' 'how many,' and 'as many.'

From

*ya* *ka*, with the suffixes *tara* *tama*, we find *yataro* *yatamo* 'which,' and *kataro* *katamo* 'what, which?' and from *i*: *itaro* 'other, different.'

A great many derivatives of pronouns are used adverbially. They will be noticed hereafter.

A number of adjectives are inflected according to the pronominal declension.

Such words are, *e g*

*añño aññataro aññatamo* 'certain'; *kataro katamo* 'which'; *yataro yatamo* 'which?'; *itaro* 'other'; *uttaro uttamo*



'higher', *adharo* 'inferior', *ubhayo* 'both', *aparo paro* 'other', *dakkhino* 'right', *pubbo* 'former', *tisso* 'all', and *sabbo* 'all, every.'

Some few of these words form their cases also according to the nominal declension

## § 20 NUMERALS

### CARDINALS

- 1 *eko eka ekam*
- 2 *dve dure ubho* (for all 3 genders)
- 3 *tayo tisso tim*
- 4 *catturo (catuzzo) catasso cattari*
- 5 *pañca*
- 6 *cha (chal)*
- 7 *satta*
- 8 *attha*
- 9 *naiā*
- 10 *dasa*
- 11 *ekarasa ekādasā*
- 12 *barasa diadasa*
- 13 *tedasa terasa telasa*
- 14 *catuddasa cuddasa coddasa*
- 15 *pañcadasa pannarasa pannarasa*
- 16 *solasa soīasa*
- 17 *sattadasa sattarasa*
- 18 *atthadasa attharasa*
- 19 *elunarisati ekunarisam*
- 20 *risati risam*
- 21 *ekarisati ekarisam*
- 22 *diarisati barisati*
- 23 *terisati*
- 24 *catulisati*
- 25 *pañcarisati*
- 26 *chabbisati*
- 27 *sattabisati sattarīsati*
- 28 *attharīsam*

## CARDINALS

29	<i>ekunatimsam ekunatimsatī</i>
30	<i>timsa timsatī</i>
31	<i>ekatimsa</i>
32	<i>diattimsa</i>
40	<i>cattalīsam cattarīsam</i> <i>talīsam talīsa</i>
50	<i>paññasa paññasam pannasa</i>
60	<i>sattī</i>
70	<i>sattatī</i>
80	<i>asī</i>
90	<i>navatī</i>
100	<i>satam</i>
200	<i>basatam diasatam</i>
1,000	<i>sahasam</i>
10,000	<i>dasasahasam nahutam</i>
100,000	<i>satasahasam lakḥham</i>
1,000,000	<i>dasasatasahasam</i>
100,000,000	<i>lotī</i>

From *lotī* upwards each succeeding numeral is ten million times the preceding one. After the combination with *lotī*, *pakotī*, *lotippakotī* and *nahutam*, *ninnahutam*, *alḥhohimī* and *bindu*, the succeeding numerals are neuters in *am*. The last numeral given is *asankheyyam* = 10,000,000<sup>20</sup>

In combination with *una* 'deficient, less,' the *eka* is in some instances omitted, as *unasattasatam* '699'

*addhiko* 'exceeding, surpassing,' is used sometimes to denote the higher number, e.g. *sattadhīharisa* '27,' i.e. 7 exceeding 20, *attharavadhikam dīrasatam* '218'

The following forms of numerals ought to be noticed

25	<i>pannarīsati</i>	<i>pañcarīsati</i>
44	<i>cuttalīsam</i>	<i>cattalīsam</i>
56	<i>chappaññasa</i>	
84	<i>cullasī</i>	<i>caturasī</i>

Fractionals are

*addho addho* '½', *diyaddho dīcaddho*, '1½', *addhateyyo addhateyyo* '2½', *atthaddho* '3½'

Other combinations with *a lha* are frequent, e.g. *dāsāddha-sata* '500', *al lha tēlasasata* '1250',  
*catutthamso* '¼'

For the other fractionals the ordinals are used.

To form the multiplicatives *khattum* is used *ekakkhattum* 'once', *solasakkhattum* '16 times'

To form adverbs from numerals the suffixes *dha* and *sa* are used

*ekadha* 'in one way', *ekasa* 'one by one'

Adjectives are formed with the suffixes *ridho*, *guno* and *angiko*  
*attharidho* 'eightfold', *navaridho* 'ninefold', *sattaguno* 'sevenfold',  
*atthangiko* 'eightfold', *pañcangiko* 'fivefold'

### DECLENSION OF THE CARDINALS

	<i>eka</i>		
	Masculine and Neuter		Feminine
Nom	<i>eko</i>	<i>ekam</i>	<i>eka</i>
Voc	<i>eka</i>	<i>eka</i>	<i>eko</i>
Acc	<i>ekam</i>	<i>ekam</i>	<i>ekam</i>
Instr		<i>ekena</i>	<i>ekaya</i>
Dat		<i>ekassa</i>	<i>ekissa</i>
Abl	<i>ekasmiṃ</i>	<i>ekamha</i>	<i>ekaya</i>
Gen		<i>ekassa</i>	<i>ekissa</i>
Loc	<i>ekasmiṃ</i>	<i>ekamhi</i>	<i>ekissam</i> <i>ekayam</i>

The plur *eke* 'some,' follows the analogy of *sabba*

#### *ubho*

(For all three genders)

Nom	Acc	Voc	<i>ubho</i>	
Inst	Abl		<i>ubhoḥi</i>	<i>ubhehi</i>
Dat	Gen		<i>ubhinnaṃ</i>	
Loc			<i>ubhoṣu</i>	<i>ubhesu</i>

*ubho* is in form a dual corresponding to Skr *ubbau* The declension is very irregular

#### *dve, dute*

Nom	Voc	Acc	<i>dve</i>	<i>dute</i>
Instr	Abl		<i>dvehi</i>	<i>duthehi</i>
Dat	Gen		<i>dveṇṇaṃ</i>	<i>duteṇṇam</i>
Loc			<i>dveṣu</i>	

## ti

	Masc and Neut		Fem
Nom	<i>layo</i>	<i>tinī</i>	<i>tisso</i>
Acc	<i>layo</i>	<i>tinī</i>	<i>tisso</i>
Instr Abl	<i>tihī</i>	<i>tibhī</i>	<i>tihī tibhī</i>
Dat Gen	<i>tinnam</i>	<i>tinnannam</i>	<i>tissannam tissam</i>
Loc	<i>tissu</i>	<i>tissu</i>	<i>tissu tissu</i>

## catur

	Masc and Neut	Fem
Nom Voc Acc	<i>cattaro catturo cattusī</i>	<i>catasso</i>
Instr Abl	<i>catubbhī catuhī catubhī</i>	<i>catubbhī catubhī</i>
Dat Gen	<i>catunnam</i>	<i>catassannam</i>
Loc	<i>catusu catusu</i>	<i>catusu catusu</i>

## pañca, cha

	Masc Fem Neut	Masc Fem Neut
Nom	<i>pañca</i>	<i>cha</i>
Instr Abl	<i>pañcahī</i>	<i>chahī</i>
Gen Dat	<i>pañcannam</i>	<i>channam</i>
Loc	<i>pañcasu</i>	<i>chasu</i>

All numerals ending in *a* are declined in like manner

The numerals in *i* are declined like the fem in *i*

*loke ehasatthiyā arahantesu jatesu* 'when there were 61 arhats in the world', *sattim arahatim aka* 'made sixty converts', *lenam atthasatthiyo* '68 cells'

The gen and dat of *issam*, *timsa*, *paññasa* are given respectively as *issaya*, *timsaya*, *paññasaya*

*satam* and the higher numerals are declined like neuters in *am*. In conjunction with nouns the following constructions are frequent —

1) With a noun in the gen plur *satam mulanam* 'a hundred roots', *accharanam sahassam* '1000 nymphs'

2) As last part of a compound *gathasatam* 'a hundred stanzas'

3) With a noun in the sing in comp *chachattāḷisasatam rassam atikkamma* 'after the lapse of 146 years'

4) As first part of a compound the whole in the plural *sahassajātulā* '1000 jatulas'

## THE ORDINALS

The ordinals are formed from the cardinals by means of suffixes. They are declined like adjectives. The fem ends, with exception of the first four numerals which form their stems in a different way, in *i*, the neuter in *am*.

For the ordinal of one, *pathamo*, *pathamā*, *pathamam* is used.

From *deca* and *ti* we have *dutiyo* fem *dutiya*, neut *dutiyam*, *tatiyo* fem *tatiyā*, neut *tatiyam*.

The cardinals for '4,' '5,' '6,' '7' form the ordinals by adding *tha* *catuttho*, *pañcatho*, *chalttho*, *satttho*.

For '4' a form *turiyo* with the fem *turiya* occurs.

Besides the form in *tha* the suffix *ma* is added to form the ordinals, '5,' '6,' '7,' and onwards up to '99,' e.g. *pañcama* '5th', *dasama* '10th', *solasama* '16th', *ekunatisatima* '10th', *ekavīsatisatima* '21st', *timsatima* '30th', *sattthima* '60th'.

Besides these longer forms from 10 upwards, we find an ordinal made from the cardinal by the suffix *a* —

*pañcarāsa* '15th', *risa* '20th', *ekarisa* '21st', *terisa* '23rd', *ekunatisisa* '29th', *timsa* '30th', *catvārisa* '40th', *paññasa* '50th', *satttho* '60th', *sattatā* '70th', *asita* '80th', *naruta* '90th'.

The ordinal for 100 is *satama*, and with the fuller superlative suffix *satatama*, just as for 1000 *sahasama* and *sahasatama*.

The fem of some of the ordinals is used to designate the day of the month, e.g. —

*pañcamī* 'the fifth day of the half month'

*ekadasi* 'the eleventh day of the half month'

*pañcadasi* 'the fifteenth day of the half month'

## § 21 THE VERB

The native grammarians divide the verbs according to the manner in which the present and the tenses and modes which belong to the present system, viz imperfect, potential and imperative, are formed into seven classes. These are called from the verb which serves as prototype for the whole class.

1) *bhāṇādi*, i.e. 'bhū and the other verbs,' or 'having bhū at the beginning.'

2) *rudhādi*.

3) *dhādi*.

4) *sādi*.

5) *ḷiyādi*.

6) *taṇādi*.

7) *curādi*.

FIRST CLASS: It consists of the following divisions:

1) The root ending in *i* or *u* is gunated, and *a* added:  $\sqrt{bhu}$  *bhāṇa*.

2) To the root ending in a consonant an *a* is added, e.g.  $\sqrt{pac} + a = pacā$  'to cook'; further,  $\sqrt{tud}$  'to gnaw';  $\sqrt{nud}$  'to remove';  $\sqrt{likh}$  'to write';  $\sqrt{phus}$  'to touch.'

3) To the root ending in a vowel, the personal endings are added without intervening vowel, e.g.  $\sqrt{yā}$  'to go.'

THE SECOND CLASS comprises those verbs in which a nasal is inserted before the final consonant of the root. The terminations are added with an intermediate *a* as in the first class:  $\sqrt{rudh}$ , *rundhati* 'to restrain.'

THE THIRD CLASS adds *ya* to the root. The phonetic rules regarding *y* are applied:  $\sqrt{div}$ , *dibbati* 'to play.'

THE FOURTH CLASS adds *ṇu ṇā ṇa* to the root:  $\sqrt{sunoti}$  *pāpunāti*.

THE FIFTH CLASS adds *nā* to the root which ends in a vowel:  $\sqrt{liṇāti}$  'to buy';  $\sqrt{dhunāti}$  'to shake.'

THE SIXTH CLASS adds *o* or *u* to the root. The root generally ends in a nasal.  $\sqrt{tanoti}$ , *karoti*.

THE SEVENTH CLASS adds *aya e* to the gunated root:  $\sqrt{coraya}$ .

Every verb is supposed to have two voices with separate endings: the *parassapadam* or transitive, and *attanopadam* or intransitive. The *attanopadam* is very restricted in its use, and it is therefore difficult to give the *attanopadam* for every verb.

The passive verbs are formed through adding *ya* to the root and affixing the ending of the *attanopadam*, or though less frequently of the *parassapadam* to this base.

The tenses of the Pāli verb are:

## SPECIAL TENSE

- 1) *Present* (*attāmānā*), and derived from it two modes  
*Optative* (*sattami*), *Imperative* (*pañcamī*), and  
the *Participle Present* as verbal adjective
- 2) *Imperfect* (*hiyattami*)

## GENERAL TENSES

- 1) *Perfect* (*parokkha*)
- 2) *Aorist* (*ajjatami*)
- 3) *Future* (*bhavissanti*)
- 4) *Conditional* (*kalatipatti*)

The general tenses often take the basis of the special tenses, and *vice versa*

A verb can appear in different classes without, however, changing its meaning, e.g. *titthati* and *thati* 'to stand', *dadati*, *deti* and *dayati* 'to give', *cadati*, *cadeti*, *cayati* and *cayeti* 'to speak'

Other roots appear in different classes with a differentiation of meaning, such as, e.g. *vid*, *vidati* 'to know', *indati* 'to find, to get', and *vyati* 'to be, to exist'

1) It is needless to advert to the fact that the classes have been made up to a great extent to bring the conjugation of Pāli in a closer connection with that of Sanskrit

2) The tenses of the Aorist and Imperfect are simply tenses of the past, and it is therefore not advisable to take the Imperfect separately from the Aorist. It is quite true that originally there existed a difference in the meaning between Aorist and Imperfect, but in the Pāli texts, as they lie before us, no such difference can be traced. We shall therefore consider the Imperfect simply as a tense of the past not dependent on the Present system

3) The Perfect tense is of rare occurrence

## I THE PRESENT SYSTEM

The endings are the following

## PRESENT PARASSAPADAM

- |              |                |
|--------------|----------------|
| 1) <i>mi</i> | 1) <i>ma</i>   |
| 2) <i>si</i> | 2) <i>tha</i>  |
| 3) <i>ti</i> | 3) <i>anti</i> |

## PRESENT ATTANOPADAM

- |              |                    |
|--------------|--------------------|
| 1) <i>e</i>  | 1) <i>mhe</i>      |
| 2) <i>se</i> | 2) <i>the</i>      |
| 3) <i>te</i> | 3) <i>ante are</i> |

## IMPERATIVE PARASSAPADAM

- |                |                |
|----------------|----------------|
| 1) <i>mī</i>   | 1) <i>mā</i>   |
| 2) — <i>hi</i> | 2) <i>thā</i>  |
| 3) <i>tu</i>   | 3) <i>antu</i> |

## OPTATIVE PARASSAPADAM

- |                    |                   |
|--------------------|-------------------|
| 1) <i>e eyyamī</i> | 1) <i>eyyama</i>  |
| 2) <i>e eyyasī</i> | 2) <i>eyyatha</i> |
| 3) <i>e eyya</i>   | 3) <i>eyyum</i>   |

## IMPERATIVE ATTANOPADAM

- |               |                 |
|---------------|-----------------|
| 1) <i>e</i>   | 1) <i>amase</i> |
| 2) <i>ssu</i> | 2) <i>īho</i>   |
| 3) <i>tam</i> | 3) <i>antam</i> |

## OPTATIVE ATTANOPADAM

- |                 |                   |
|-----------------|-------------------|
| 1) <i>eyyam</i> | 1) <i>eyyamhe</i> |
| 2) <i>etho</i>  | 2) <i>eyyāho</i>  |
| 3) <i>etha</i>  | 3) <i>eram</i>    |

We best divide the verbs into the following classes

- 1) *Verbs which affix the endings given above without intervening vowel*
- 2) *Reduplicating class*
- 3) *Nasal class*
- 4) *a- class*
- 5) *ya- class*

**I The ROOT CLASS of Sanskrit grammar** Through the contraction of *aya* into *e*, of *āa* into *o*, many verbs follow now the analogy of this class. These are either primitive verbs such as *jetī* for *jayatī*, or derivatives such *apadetī* for *apadayatī*. Most of the verbs have forms in other classes. A distinction between strong and weak forms takes place only occasionally.

We give as paradigms

√i			√ya		
Sing	<i>emi</i>	Plu <i>ema</i>	Sing	<i>yami</i>	Plu <i>yama</i>
„	<i>esi</i>	„ <i>etha</i>	„	<i>yasi</i>	„ <i>yatha</i>
„	<i>eti</i>	„ <i>enti, yanti</i>	„	<i>yati</i>	„ <i>yanti</i>

Like *emi*, *semi* 'to lie down'. The third person *atlanopadā* occurs as

Sing *sete*      Plur *sente*

Verbs following the analogy of *yati* are, *tati* 'to blow', *pati* 'to protect', *bhati* 'to shine'

Besides the forms, according to the reduplicating class, of *√dā* 'to give' and *thā* 'to stand,' we have *deti* *thāti*, which follow the analogy of *yati*.

In the same way a contracted form of verbs in *aya*, *āa* follows this class, *e g*



*hoti*, a contracted form of *bharati*,  $\sqrt{bhu}$  'to exist,' which shows the following forms

Sing	<i>hom</i>	Plur	<i>homa</i>
"	<i>losi</i>	"	<i>hot/a</i>
"	<i>hoti</i>	"	<i>lonti</i>

$\sqrt{bru}$  'to speak' exhibits besides the form *brarati*, a contracted form *brūti*

Sing	<i>bru ni</i>	Plur	<i>brūma</i>
"	<i>brusi</i>	,	<i>brutha</i>
"	<i>bruti</i>	"	<i>bravanti</i>

THE ATTANOPADAN IS

Sing	<i>brate</i>	Plur	<i>brūmhe</i>
"	<i>brūse</i>	"	<i>brūthe</i>
"	<i>brute</i>	"	<i>bravante</i>

The most important verb of this division is  $\sqrt{as}$  'to be'

Sing	<i>asmi</i>	<i>amhi</i>	Plur	<i>asma</i>	<i>amha</i>
"	<i>asi</i>	<i>ahi</i>	,	<i>attha</i>	
"	<i>atthi</i>		,	<i>santi</i>	

Single forms following the first class are, e g

III p sing *tatti*  $\sqrt{rac}$  'to speak,' at the side of *tacati* and *radati*

III p sing *hanti*,  $\sqrt{han}$  'to strike'

III p pl *duhanti*,  $\sqrt{duh}$  'to milk'

III p pl *lhamti*,  $\sqrt{lih}$  'to lick'

III p sing att *hanute*,  $\sqrt{hnu}$  'to conceal oneself'

## II REDUPLICATING CLASS

The present form is formed by prefixing a reduplication to the root. The rules of reduplication are

1) The consonant of the reduplicating syllable is always the first consonant of the root

2) A non aspirate is substituted in reduplication for an aspirate

3) A palatal is substituted for a guttural or *h*<sup>1</sup>

<sup>1</sup> The substitution of the palatals for the gutturals shows that the vowel of the reduplication syllable was uniformly an *e* as in Greek

4) A long vowel is shortened in the reduplicated syllable.

Examples of reduplication are :

*dadāti*, √*dā* 'to give.'

*dadhāti*, *dahāti* √*dhā* 'to put.'

*tiṭṭhāti*, √*thā* 'to stand.'

*jahāti*, √*hā* 'to leave.'

*juhoti*, √*hu* 'to sacrifice.'

*piḇati*, or *puati* √*pā* 'to drink,' cpr. Lat. *bibere*.

The conjugation is as follows :

√ <i>dā</i>		
Sing	<i>dadāmi</i>	Plur. <i>damma</i>
"	<i>dadāsi</i>	" <i>dattha</i>
"	<i>dadāti</i>	" <i>dadanti</i>

In analogy with the first pers plu. a new singular was created, viz. : *dammi*, *dasi*, *dati*.

Besides these forms we have :

*dayjati* according to the *ya* class. This formation is probably due to the optative. The form *deti* was noticed above.

Of the *attanopadam* only a few forms can be quoted, viz. : I. sing. *dade* and I. plur. *dadāmaṣe*.

√ <i>thā</i>		
Sing.	<i>tiṭṭhāmi</i>	Plur. <i>tiṭṭhāma</i>
"	<i>tiṭṭhasi</i>	" <i>thātha tiṭṭhatha</i>
"	<i>tiṭṭhati</i>	" <i>tiṭṭhanti</i>

III. THE NASAL CLASS: In it we comprise the verbs of the fourth, fifth and sixth classes of the native grammarians. They form their present stem by adding in the fourth and sixth class *no* if the root ends in a vowel, *o* if in *u*, or as in the case of *karoti* in *r*. These verbs add arbitrarily also *nā*, the class-sign of the fifth class. The few verbs belonging to that class always retain the class-sign *na*.

As paradigms may serve :

√ <i>su</i> 'to hear.'		
Sing.	<i>suṇomi</i> , <i>suṇāmi</i>	Plur. <i>suṇoma</i> , <i>suṇāma</i>
"	<i>suṇosi</i> , <i>suṇasi</i> <i>suṇāsi</i>	" <i>suṇotha</i> , <i>suṇatha</i>
"	<i>suṇoti</i> , <i>suṇati</i>	" <i>suṇanti</i>

In the same way  $\sqrt{\text{tan}}$  'to stretch' is conjugated, of which the *attanopadam* occurs as

Sing.	<i>tanse</i>	Plur	<i>tanumhe</i>
"	<i>tanuse</i>	"	<i>tanurhe</i>
"	<i>tanute</i>	"	<i>tanrante</i>

$\sqrt{\text{li}}$  'to buy' has only the forms in *ā kinami*

The most important verb belonging to this class is  $\sqrt{\text{kar}}$  'to make'

Sing	<i>karomi kinami</i>	Plur	<i>karoma</i>
"	<i>karosi</i>	"	<i>karotha</i>
"	<i>karoti</i>	"	<i>karonti</i>

The *attanopadam* shows the following forms

Sing	<i>kubbe</i>		
"	<i>kubbase</i>	<i>kuruse</i>	
"	<i>kubbate</i>	<i>kurute</i>	<i>kubbati</i>
Plur	<i>kubbāmhe</i>	<i>kurumhe</i>	
"	<i>kubbāthe</i>	<i>kururhe</i>	
"	<i>kubbante</i>	<i>kurunte</i>	

IV THE *a* CLASS The most numerous class of verbs is that which, while gunating the root ending in *i* or *u* to *ay* or *av* respectively, adds the personal endings with intervening *a*. Closely connected with this class in Pali are those verbs which add to a consonantal stem *a* before the endings. Lastly, we have to count among this class those verbs which strengthen the root by a nasal, and add the personal endings with *a* or less frequently :

The first two divisions belong to the first class of the native grammarians, the last division forms the second class

As paradigms we take

	$\sqrt{\text{bhu}}$ 'to be, to exist'			
Sing	<i>bhāmi</i>	Plur	<i>bhāma</i>	
"	<i>bhāsi</i>	"	<i>bhātha</i>	
"	<i>bhāti</i>	"	<i>bhānti</i>	

The *attanopadam* is

Sing	<i>bhāse</i>	Plur	<i>bhāsamhe</i>
"	<i>bhāase</i>	"	<i>bhāashe</i>
"	<i>bhāate</i>	"	<i>bhāante</i>

A consonantal stem is  $\sqrt{tud}$  'to push,' which is conjugated exactly like *bharati*<sup>1</sup>

$\sqrt{rudh}$  'to restrain' has the following forms

Sing	<i>rundhami</i>	and	<i>rundhami</i>
„	<i>rundhasi</i>	„	<i>rundhisi</i>
„	<i>rundhati</i>	„	<i>rundhiti</i>
Plur	<i>rundhama</i>	„	<i>rundhuma</i>
„	<i>rundhatha</i>	„	<i>rundhitha</i>
„	<i>rundhanti</i>	„	<i>rundhanti</i>

A few verbs form their present tense by adding *ccha* to the root, e.g.  $\sqrt{gam}$  'to go,' *gacchami*

There is, however, also a form *gamati* 'he goes' and *ghammati*. This latter form can be substituted for all the forms of the verb. Cpr further *bravati*

**THE *ya* CLASS** The present tense of this class adds *ya* to the root. These form the third class of the native grammarians. All the phonetic rules regarding *y* are applied, e.g.

$\sqrt{div}$	+	<i>ya</i>	=	<i>dibbati</i>
$\sqrt{si}$	+	<i>ya</i>	=	<i>sibbati</i>
$\sqrt{yudh}$	+	<i>ya</i>	=	<i>yuyhati</i>

## § 22 MODES OF THE PRESENT TENSE

1) **IMPERATIVE** It is formed by adding the endings given on page 54 to the present stem. The second pers sing par sometimes show the mere stems without the characteristic ending. As paradigms may serve

$\sqrt{i}$  'to go'

I	sing	<i>emi</i>	I	plur	<i>ema</i>
II	„	<i>ethi</i>	II	„	<i>etha</i>
III	„	<i>entu</i>	III	„	<i>entu</i>

<sup>1</sup> The difference between these two conjugations can only be traced in Sanskrit where the accent is varying

√as 'to be'

I sing	asma	I plur	asma
II „	āhi	II „	attha
III „	atthu	III „	santu

√di 'to give'

An imperative can be formed from all the stems in use, e g

II sing	dēhi dadūhi dayya	II plur	detha dadatha
---------	-------------------	---------	---------------

The *attanopadam* has the following forms

I sing	dade	I plur	dadamase
II „	dadassu	II „	dadarho
III „	dadatam	III „	dadantam

√kr 'to make'

II sing	kurū karohi	II plur	karotha
III „	karotu kurutu	III „	karontu lubbantu

ATTANOPADAM

I sing	kubbe	I plur	kubbamase
II „	kurussu	II „	kururho
III „	kurutam	III „	kubbantam

√bhu

II sing	bhara bharihi	II plur	bharatha
III „	bharatu	III „	bharantu

ATTANOPADAM

II sing	bharassu	II plur	bhararho
III „	bharatam	III „	bharantam

√gam 'to go'

The imperative is formed also from all the stems in use, e g

II sing	gacclā, gacchāhi, ghamma ghammahī
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2) OPTATIVE It is formed by adding the endings given on page 54 The endings showed originally only forms commencing with *ya* A combination however, took place in most cases with the final vowel of the stem These forms could again be contracted into *e*

As paradigms may serve

√bhu

I sing	heyyamī, bharejja	I plur	heyyama
	hurejja, bhare		

II sing	<i>heyyasi</i>	II plur.	<i>heyyatha</i>
III „	<i>heyya</i>	III „	<i>heyyum</i>

## ATTANOPADAM

I sing	<i>bhāre, bhāreyyam</i>	I plur.	<i>bhāreyyamhe</i>
II „	<i>bhāretho</i>	II „	<i>bhāreyyaṃho</i>
III „	<i>bhāretha</i>	III „	<i>bhāreeram</i>

## √as

I sing	<i>assam</i>	I plur	<i>assama</i>
II „	<i>assa</i>	II „	<i>assatha</i>
III „	<i>assa, siya</i>	III „	<i>assu siyum</i>

## √hr

I	<i>kare, kareyya, kubbhe, kubbeyya, kayira, kayiram</i>
II	<i>„ kareyyasi, „ kubbeyyasi, „ kayirasi</i>
III	<i>„ kareyya, „ kubbeyya, „ kayira</i>
I	<i>lareyyama, kubbeyyāma, kayirama</i>
II	<i>kareyyatha, kubbetha, kaynatha</i>
III	<i>kareyyam, kubbeyam, kayirum</i>

## √da

Shows the forms

*dajjā, dadeyya, dayeyya, deyya*

## √jñā

*janīya, jaññā, janeyya*

## √gam

*gacche, gaccheyya*

## § 23 GENERAL TENSES

## THE PERFECT SYSTEM

The formation of the Perfect is essentially alike in all verbs. The characteristics of the formation are 1) a stem made by reduplication of the root and endings, unlike those of the present and the other tenses. The rules for reduplication are the same as those given for the second conjugation, e.g. √gam=jagama

The perfect in published texts is of rare occurrence.

The endings are

FOR THE PARASSAFADAM

I sing	<i>a</i>	I plur	<i>mha</i>
II	<i>e</i>	II	<i>ttha</i>
III.	<i>a</i>	III	<i>"</i>

FOR THE ATTANOPADAM

I sing	<i>i</i>	<i>mhe</i>
II	<i>"</i>	<i>ttho cho</i>
III	<i>"</i>	<i>ttha re</i>

Roots ending in consonants insert an *i* between stem and consonantal endings

As paradigms may serve

√*bhu*

I sing	<i>babhura</i>	I plur	<i>babhurimha</i>
II	<i>" babhure</i>	II	<i>" babhurittha</i>
III	<i>" babhura</i>	III	<i>" babhuru</i>

ATTANOPADAM

I sing	<i>babhuri</i>	I plur	<i>babhurimhe</i>
II	<i>" babhurittho</i>	II	<i>" babhuricho</i>
III	<i>" babhurittha</i>	III	<i>" babhurire</i>

√*pac*

PARASSAFADAM

I sing	<i>papaca</i>	I plur	<i>papacimha</i>
II	<i>" papace</i>	II	<i>" papacittha</i>
III	<i>" papaca</i>	III	<i>" papacu</i>

ATTANOPADAM

I sing	<i>papaci</i>	I plur	<i>papacimhe</i>
II	<i>" papacittho</i>	II	<i>" papacicho</i>
III	<i>" papacittha</i>	III	<i>" papacire</i>

√*ah* 'to speak' is only used in the III per sing and plur of the perfect

III sing	<i>aha</i>	III plur	<i>ahamsu</i> and <i>ahu</i>
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## § 24 AORIST AND IMPERFECT<sup>1</sup>

The aorist and imperfect are, as stated above (page 53), blended into one form, partaking of the character of both. The native grammarians are at great pains to give a paradigm

<sup>1</sup> Cpr II Oldenberg, *Kuhn's Zeitschrift* xiv 319

for both forms, which, however, turns out futile. Moreover, no difference can be made in the syntactic use of the two tenses.

The paradigm of the native grammarians is for the *hiyattani* (imperfect)

## ATTANOPADAM

I sing	<i>a</i>	I plur	<i>amhā</i>
II „	<i>o</i>	II „	<i>attha</i>
III	<i>a</i>	III „	<i>u</i>

## PARASSAPADAM

I sing	<i>im</i>	I plur	<i>mhase</i>
II „	<i>se</i>	II „	<i>īham</i>
III „	<i>ttha</i>	III „	<i>tthum</i>

For the *ayatanī* (aorist)

## ATTANOPADAM

I sing	<i>im</i>	I plur	<i>imhā</i>
II „	<i>o</i>	II „	<i>ittha</i>
III	<i>i</i>	III „	<i>um imsu</i>

## PARASSAPADAM

I sing	<i>a</i>	I plur	<i>imhe</i>
II „	<i>ise</i>	II „	<i>īham</i>
III „	<i>a</i>	III „	<i>u</i>

We can distinguish altogether three different formations in Pāli. The augment *a* is in prose generally put before the verb. In verse it is omitted according to the exigencies of the metre. With the negative particle *mā* the aorist is used as an imperative.

## FIRST FORMATION

## PARASSAPADAM

I sing	<i>am</i>	I plur	<i>amha</i>
II „	<i>a, o</i>	II „	<i>attha</i>
III „	<i>a</i>	III „	<i>um</i>

## ATTANOPADAM

I sing	—	I plur	<i>amhase</i>
II „	<i>ase</i>	II „	<i>arham</i>
III „	<i>attha</i>	III „	<i>atthum</i>

The nasal in the first pers sing plur is often omitted



Only verbs in consonants form their preterite according to this formation. Its use is very limited. This formation can be considered as an imperfect if it is used with the present stem.

### SECOND FORMATION.

#### FARASSAPADAM.

I. sing. <i>im</i>	I. plur. <i>imha</i>
II. „ <i>i</i>	II. „ <i>ittha</i>
III. „ <i>i</i>	III. „ <i>imsu isum</i>

#### ATTANOPADAM.

I. sing. —	I. plur. <i>imhe</i>
II. „ <i>ise</i>	II. „ <i>irham</i>
III. „ —	III. „ —

This form is regularly used for all stems ending in consonants. For the first pers. sing. we find in verso sometimes the endings *isam* and *issam* according to the analogy of Sanskrit.

### THIRD FORMATION.

The third form of the aorist is *na s* aorist. The forms are:

#### FARASSAPADAM

I. sing. <i>sim</i>	<i>sivha</i>
II. „ <i>si</i>	<i>sittha</i>
III. „ <i>si</i>	<i>sum</i>

This formation is used for the verbs ending in vowels. Some verbs ending in consonants follow this analogy, and then, of course, all phonetic change takes place. Causatives follow the analogy of this aorist after contracting *aya* into *e*.

Besides these some forms occur which date back to a formation anterior to the fixing of Pāli.

Many verbs appear in all the three formations.

The following paradigms will illustrate the different formations:

#### √*bhu*.

I. sing. <i>abharam</i>	I. plur. <i>abharāmhā</i>
II. „ <i>abharo</i>	II. „ <i>abharattha</i>

III	sing	<i>abhaya</i>	III	plur	<i>abhaiu</i>
I	"	<i>ahuram</i>	I	"	<i>ahuramhā</i>
II	"	<i>ahuro</i>	II	"	<i>ahurattha</i>
III	"	<i>ahura</i>	III	"	—
I	"	<i>ahosam</i>	I	"	—
II	"	<i>ahosi</i>	II	"	—
III	"	<i>ahosi</i>	III	"	<i>ahesum</i>
I	"	<i>abharim</i>			
I	"	—	I	"	<i>ahumha</i>
III	"	<i>ahu ahu</i> before vowels <i>ahud</i>	III	"	<i>ahum</i>

√da

I	sing	<i>adadam</i> etc			
I	"	<i>ada</i> , etc			
			III	plur	<i>adum</i>
I	"	<i>adasim</i>	I	"	<i>adasimhā</i>
II	"	<i>adasī</i>	II	"	<i>adasittha</i>
III	"	<i>adasī</i>	III	"	<i>adasum adamsu</i>

√kr

I	sing	<i>akaram</i> , etc			
I	"	<i>akasm aḷasi</i> , etc	III	plur	<i>akasm</i>
I	"	<i>aka</i>	{ II	"	<i>akattha</i>
			{ III	"	<i>akamsu</i>
I	"	<i>akarim</i> , etc	III	"	<i>akarum akarimsu</i>

√as

I	sing	<i>asim</i>	I	plur	<i>asimhā</i>
II	"	<i>asī</i>	II	"	<i>asittha</i>
III	"	<i>asī</i>	III	"	<i>asum asimsu</i>

√gam

I	sing	<i>agam</i>	I	plur	<i>agumhā</i>
II	"	<i>agā</i>	II	"	<i>aguttha</i>
III	"	<i>agā</i>	III	"	<i>agum</i>
I	"	<i>agamā</i> <i>agamum</i>			
II	"	<i>agamī</i> <i>agamī</i>			
III	"	<i>agamī</i>			
I	"	<i>agacchī</i>			
I	"	<i>agañchum</i>	I	"	<i>agañchumhā</i>

## § 25. FUTURE.

The tense sign is *ss*, which is added to the root directly, or by the auxiliary vowel *ṭ*. The endings are :

## FOR THE PARASSAPADAM

I. sing. <i>ssāmi</i>	I. plur. <i>ssāma</i>
II. „ <i>ssasi</i>	II. „ <i>ssatha</i>
III. „ <i>ssati</i>	III. „ <i>ssanti</i>

## FOR THE ATTANOPADAM

I. sing. <i>ssam</i>	I. plur. <i>ssāmhē</i>
II. „ <i>ssasse</i>	II. „ <i>ssathē</i>
III. „ <i>ssate</i>	III. „ <i>ssante</i> ( <i>ssare</i> )

The form to which these endings are added is mostly the strengthened. They can, however, also be added to the special base.

## PARASSAPADAM

I. sing. <i>bhavissāmi</i>	I. plur. <i>bhavissāma</i>
II. „ <i>bhavissasi</i>	II. „ <i>bhavissatha</i>
III. „ <i>bhavissati</i>	III. „ <i>bhavissanti</i>

## ATTANOPADAM

I. sing. <i>bhavissam</i>	I. plur. <i>bhavissāmhē</i>
II. „ <i>bhavissasse</i>	II. „ <i>bhavissathē</i>
III. „ <i>bhavissate</i>	III. „ <i>bhavissante</i> ( <i>bhavissarc</i> )

The *ss* being added without intermediate vowel affects of course the preceding consonant : *dakkhati* to *passati* 'to see'; *sakkhite* to *sakkoti* 'to be able'

A misunderstanding of these forms gave rise to the formations *dakkhissati* and *sakkhissati*, with a double future sign.

Cpr. further *lacchati* to *labhati* 'to take'; *checcati* to *chindati* 'to cut'; *bheyati* to *bhīdati* 'to break.'

Forms with auxiliary vowel are also in use, e.g. : *labhissati*.

From the special tense we have futures like *gacchissati* to *gacchati*, but also *gamissati*; *juhossati*, *juhissati* to *juhoti*.

*karoti* has besides the future *karissati*, a contracted form :

I. sing. <i>kāhami</i>	I. plur. <i>kāhāma</i>
II. „ <i>kāhasi</i> <i>kahisi</i>	II. „ <i>kāhatha</i>
III. „ <i>kahati</i> <i>kahiti</i>	III. „ <i>kahanti</i> <i>kahinti</i>

In the same way *eti* 'to go' has, besides the futuro *essati*, *chiti*.

The contracted form *hoti* from *bhakarati* shows the following forms:

- I. sing. *hemi*, *hehāmi*, *hohāmi*, *hesāmi*, *hehissāmi*, *hohissāmi*.  
 II. „ *hesi*, *hehisi*, *hohisi*, *hesasi*, *hehissasi*, *hohissasi*.  
 III. „ *heti*, *hetiti*, *hotiti*, *hesati*, *hehissati*, *hohissati*.  
 I. plur. *heṃa*, *hehāma*, *hohāma*, *hesāma*, *hehissāma*, *hohissāma*.  
 II. „ *hetha*, *hehittha*, *hohittha*, *hesattha*, *hehissattha*, *hohissattha*.  
 III. „ *henti*, *hehinti*, *hohinti*, *hesanti*, *hehissanti*, *hohissanti*.  
 From *śru* 'to hear' futuro att. *śussam*, *śidd* *dassati* and att. *dassam*.

## § 26. CONDITIONAL.

From the futuro stem is made an augment preterite by prefixing the augment *a* and adding the secondary endings:

### PARASSAPADAM

- |                                  |                        |
|----------------------------------|------------------------|
| I. sing <i>ssam</i>              | I. plur. <i>ssāmhā</i> |
| II. „ <i>sse</i> ( <i>ssa</i> )  | II. „ <i>ssatha</i>    |
| III. „ <i>ssā</i> ( <i>ssa</i> ) | III „ <i>ssamsu</i>    |

### ATTANOPADAM

- |                      |                          |
|----------------------|--------------------------|
| I. sing. <i>ssam</i> | I. plur. <i>ssāmhase</i> |
| II. „ <i>ssase</i>   | II. „ <i>ssache</i>      |
| III. „ <i>ssatha</i> | III „ <i>ssamsu</i>      |

The endings are added with or without intervening *i*.

The paradigm is

### PARASSAPADAM

- |                                      |                             |
|--------------------------------------|-----------------------------|
| I sing <i>abharissam</i>             | I plur. <i>abharissāmhā</i> |
| II „ <i>abharissa</i> ° <i>sse</i>   | II „ <i>abharissatha</i>    |
| III. „ <i>abharissa</i> ° <i>ssā</i> | III. „ <i>abharissamsu</i>  |

### ATTANOPADAM

- |                           |                               |
|---------------------------|-------------------------------|
| I. sing <i>abharissam</i> | I. plur <i>abharissamhase</i> |
| II. „ <i>abharissase</i>  | II. „ <i>abharissache</i>     |
| III „ <i>abharissatha</i> | III „ <i>abharissamsu</i>     |

## § 27. DERIVATIVE CONJUGATION.

The derivative conjugation may be divided under five headings:

I. PASSIVE: It is formed through adding *ya* to the weakest form. The endings are those of the *attanopadam*, but also those of the *parassapadam* occur. *y* affects a preceding consonant in the usual way. In a few instances *ya* is added instead of *ya*, and the endings of the passives are added to the present active.

Cpr. e.g.: *ucchate uccati* from  $\sqrt{\text{rac}}$  'to speak'; *vassati vasiyati* from  $\sqrt{\text{ras}}$  'to dwell' *kayyati kariyati kariyyati kaynati* are given as passive to *karoti*. *diyati* from  $\sqrt{\text{dā}}$  'to give'; *thiyate* from  $\sqrt{\text{thā}}$  'to stand'; *gamyate, gamiyati gacchīyate*  $\sqrt{\text{gam}}$  'to go'; *gheppati* and *gayhati* to *gaṇhati* 'to take.'

II. THE INTENSIVE OR FREQUENTATIVE is formed by reduplication. Its conjugation is in accordance with the second conjugational class, the reduplication, however, is peculiar.

The reduplicating syllable is composed of a single consonant with a heavy vowel: *lalappati* 'to lament'; *dāḍḍallati* 'to blaze.'

The reduplicating syllable has a final consonant taken from the end of the root. This consonant is a nasal which substitutes any other consonant; *caṇhamati jangamati caṇcalati*

Not many instances of the intensive are met with.

III. THE DESIDERATIVE: The desiderative stem is formed from the simple root by the addition of a reduplication and by an appended *sa*. This *sa* affects of course the preceding consonants. Some roots form an abbreviated stem by a contraction of reduplication and root together in one syllable. Examples are, *bubhukhati*,  $\sqrt{\text{bhuj}}$ ; *piyasati*,  $\sqrt{\text{pā}}$ ; *imamsati* for *mimams*; *jigimsati*,  $\sqrt{\text{hr}}$ ; *dicchati*,  $\sqrt{\text{dā}}$ .

IV. THE CAUSATIVE. From every root can be formed a causative; this is done by affixing *aya* to the strengthened

root. The native grammarians range these verbs under the seventh class

This *aya* can optionally be contracted into *e*. Besides this formation, another is in use *apaya* contracted into *ape* is added to the root. A differentiation of meaning is sometimes to be traced

If contracted into *e*, the conjugation follows of course the first conjugational class, the forms in *aya* and *apaya* are conjugated like *bharati*

As causative of  $\sqrt{\text{gam}}$  'to go' are given *gamayati*, *gameti*, *gacchapeti*, *gacchapayati*,  $\sqrt{\text{han}}$  'to kill' has *haneti*, *ghateti*

V DENOMINATIVES From every noun may be formed a denominative. The suffixes employed are *aya*, *aya*, *ija* e.g. *ciccidāyati* 'to splash', *puttiyati* 'to treat as a son'

## § 28 PARTICIPLES INFINITIVES, GERUNDS

1) The PARTICIPLE PRESENT is formed by the suffixes *at* and *anta*, which are added to the present stem, e.g. *gacchanto* *gaccham* (see above, page 38). In the same way these suffixes are added to the future stem, to form 2) PARTICIPLE FUTURE

In the same way the suffixes *mana* and *dna* are used for the PRESENT PARTICIPLE ATTANOPADA

3) Of the PERFECT PARTICIPLE in *tanis* only a few doubtful traces are left *ritu* and *vid lasu* for *vidiams*

4) The PAST PARTICIPLE PASSIVE is formed by the suffixes *ta* and *na* which are added directly to the root or through an intervening vowel: Of course all phonetic changes take place —

*lato* 'made' *gato* *gono*', *icclito* 'wished', *phuttho* 'touched', *laddho* 'taken', *rutto* 'spoken', *capito* and *tutto* 'shaven' *donno* 'given'

5) From the PAST PARTICIPLE PASSIVE is formed a secondary derivative with the meaning of a PAST ACTIVE PARTICIPLE by adding the suffixes *at* *ta it*, e.g.

*hutatvā hitaranto* 'having sacrificed', *manditara maṣṭhita* *tanto* 'having adorned', *bhuttara* 'having eaten.'

II GERUNDIVES The suffixes by which gerundives are

regularly and ordinarily formed are *ya taya* (*tabba taya*) *anya*. They are joined with or without intervening vowel :  
*e g* *bhabbo* for *bhaiyo*, *karaniyo* *lariyo* *kayyo* *kayiro* *kattabbo*  
 'that ought to be done', *datayyo* *databbo* *databyo* 'that  
 ought to be given'

III GERUNDS The gerund is formed by the suffixes *tia* *ya* *tana* and *tuna*. They take arbitrarily the vowel : between root and ending. Sometimes the suffixes *ya* and *tia* are united into one

Remarkable forms are

<i>datthu</i>	and	<i>disia</i>	'having seen'
<i>anurūca</i>	„	<i>anurūdia</i>	'having known'
<i>ahacca</i>	„	<i>ahanitra</i>	'having thrown'
<i>pappuyya</i>	„	<i>papayitia</i>	'having obtained'
<i>imeyya</i>	„	<i>imayitia</i>	'having laid aside'
<i>miccheyya</i>			'having ascertained'

Cpr further *passitāna* and *passituna* 'having seen'  
*atitāna* and *atitānita* 'having approached'  
*datāna*, *daya*, *daditāna* 'having given'  
*katāna*, *katuna* 'having made'  
*gayha*, *ganhiya*, *ganhitāna* 'having taken'

IV INFINITIVES They are formed by the suffixes *tum* *tare*, and rarely *tuye*. The infinitive can be formed from the special base, or from the root, in both cases an *i* is arbitrarily inserted

*e g* *gantum* 'to go', *laddhum* 'to take', *īdittum* 'to speak', *sunitum* and *sotāna* 'to hear', *ippahātāna* 'to give up', *ganetuye* 'to count'

## § 29 INDECLINABLES

### I ADVERBS

#### ADVERBS FORMED BY SUFFIXES

Classes of adverbs are formed by the addition of adverbial suffixes not only to pronominal roots or stems, but also to noun and adjective stems

Most of these suffixes belong to a time anterior to the fixing of the Pāli, as a comparison with Sanskrit and the cognate languages will show.

1) *to* standing for an original *tas* It gives to the word to which it is added mostly an ablative sense, but sometimes also a local It may be added to pronouns, prepositions and nouns In the last case it is regarded as the regular substitute for the termination of the ablative (see page 41)

Examples are from pronominal stems *ato* 'hence', *ito* 'here', *tato* 'from that place', *yato* 'from what', etc

2) From prepositions *abhi*to 'near', *para*to 'further'

3) From noun and adjective stems *aggato* 'before', *dalakkh*ato 'on the south', *sabbato* 'from every side'; *pitth*ito 'from the back', *pit*ato 'on the father's side'

II Adverbs of a local sense are formed by an original *tra*. This *tra* is either preserved or assimilated to *tta* or *ttha* (page 16) It is added to pronominal roots and nouns Examples are

1) *at*ta, *at*ttha 'here', *tat*ra and *tat*ttha 'there', *ku*tra and *ku*ttha 'where' 2) *aññat*ra and *aññat*ttha 'elsewhere', *ubha*yattha, *ubha*yatta 'in both places'

*dha* and assimilated *ha* also form adverbs with a local sense The forms are used promiscuously *id*ha and *id*ha 'here'

Interchangeable with this last suffix are *ham* and *hum* also forming local adverbs, *ku*hum, *ku*ham, *ka*ham 'where', *ta*ham, *ta*hum 'there', *ya*hum 'where'

III Adverbs of manner are formed by means of the suffix *tha* mostly from pronominal roots *tat*tha 'so', *yat*tha 'as', but also from adjectives, e.g. *sabbat*tha 'in every way', *aññat*tha 'in another way.'

By means of the suffix *ti* or *ti* This adverb is very extensively used in cases of indirect narrative, or of enumeration, or of quoting the words and thoughts of others

By means of the suffix *va* or *va* 'like as' By the side of *va* also *eva* and *va* The former seems a metathesis of *va*, *eva* and *ya* *eva* 'just, even', *eva* related to *eva* 'thus', *ku*va 'how?'

IV Adverbs of time are formed by means of the suffix *da* —



*Iada* 'when?', *yada* 'whenever', *sada* and *sabbada* 'always'

Related to *da* seems *di* in *yadi* 'if'

2 By means of the compound suffix *dani*, *danim* for *danim idani*, *idanim* 'now', *tadani*, *tadanim* 'then'

3 By means of the suffix *rahi* (Skr *rhi*) *etarahi*, and seldom *etorhi* 'now', *tarahi* 'then'

V By means of the suffix *dha* are formed adverbs, especially from numerals, signifying 'fold, times'

Cpr *ekadhā*, etc 'in one way', *bahudha* 'in many ways', *sabbadha* 'everywhere' Sometimes we find the suffix *dhi* used with the same sense *sabbadhi* (see page 49)

VI Adverbs of quantity, or measure or manner, are formed by means of the suffix *so*, Skr *cas* e.g. *bahuso* 'greatly', *pañcaso* 'by fives', *akkharaso* 'letter by letter', *atthaso* 'according to the sense'

## VII CASE FORMS USED AS ADVERBS

A large number of adverbs have case suffixes, from stems which are or are not otherwise in use

1) THE ACCUSATIVE *yam* with the meaning of 'that, as, became', *tam* (*tad*) 'there, thither', *kun* 'why', *idam* 'here'

Compounded with *id* we have *cid*=*ca*+*id* *ce* 'even,' and then after false analogy *noce* 'if not' instead of *ne*

Noun and adjective stems so used are —

*nama* 'by name', *raho* 'secretly', *rattham* 'at night', *saccaṃ* 'in truth', *nuccam* 'always', *ciram* 'long', *bhijo* 'again'

As accusatives of nouns and adjectives we must also consider several adverbs of obscure connection which go back like most of the preceding in their formation to a period anterior to Pāli

e.g. *tunhi* 'silently', *sayam* 'in the evening', *aram* 'speedily', *alam* 'enough', *mitho* and *mithu* 'mutually', *sammā* 'fully', *sayu* 'instantly', *issam* 'a little'

2) THE INSTRUMENTAL Most of the pronominal adjective and noun stems noticed under acc occur in adverbial use —

*yena* 'because, for which', *daakkhīmena* 'on the south';  
*cirena* 'after a long time'; *ducā* 'by day', *ama* 'with'

3) THE DATIVE It is less extensively used in an adverbial sense. e.g. *cūaya* 'for a long time', *sukkhaya* 'for the benefit', *lutaya* 'for the benefit'

4) THE ABLATIVE Most of the pronominal stems are used adverbially, e.g. *yasmā* 'because', *lasma* 'why?', *dura*, *āra* 'far off', *hetthā* 'under, below', *pacchā* 'behind'

The original of the ablative *d* is of necessity lost in Pāli

5) THE GENITIVE Its use is very limited e.g. *kissa* 'why?', *cirassa* 'long', *hetu* and *heto* 'on account of'

6) THE LOCATIVE Forms adverbially used are, e.g. *bhūmi* 'on the earth', *are*, *dure* 'after'

## II PREPOSITIONS

Under the name of *upasagga* (prepositions) the native grammarians comprise a number of twenty words, which modify the meaning of the verb or substantive to which they are added

Put in alphabetical order they are as follows

†*atū* 'over, beyond'

†*adhi* 'above, over, superior to'

†*anu* 'after, under, less than'

†*apa* 'away, from'

*api* 'near, close by'

*abhi* 'to, unto, against'

*ara* 'away, down, off'

†*a* 'until, as far as'

*u* *ud* 'upwards, above'

†*upa* 'below less'

*du* 'hardly'

*nir* 'downwards'

*ni* (*nir*) 'outward'

*pa* 'forward, onward'

†*pati* or *patī* 'towards'

*para* 'away, aside, back'

*pari* 'around, about'

*vi* 'apart, asunder.'

*sam* 'with, together.'

*su* 'well.'

To these words must be added a few others, which are equally combined with verbs and nouns, but are of a more limited use, such as :

† *anto antara* 'within.'

† *ari* 'manifestly, close.'

† *tiro* 'across, beyond.'

*pātu* 'manifestly.'

These are mainly used in composition with the verbs *as*, *bhu*, *hī*.

All of the above-mentioned particles and adverbs marked † are used as prepositions, and govern nouns. To these must be added a few words, which are used like modern prepositions and adverbs and only comparatively seldom in combination with verbs and nouns, *e g.* :

*adho* 'below.'

*uddham ubbham* 'upwards.'

*tiriyam* 'across'

*pacchā* 'behind.'

*param* 'beyond, after.'

*pura* 'before.'

*bahi* 'outwards.'

*rite* 'except.'

*vinā* 'without.'

*saha, samam, saddham* 'with'

### § 30. COMPOUNDS.

1) Stems which admit of inflection are, as in other languages, combined to form compounds, which are treated as if simple in respect to inflection and construction.

2) As regards compounds, seldom more than two or three stems are combined in the older language, but, as in Sanskrit, the later the language is, the more compounds, and numerous compounds prevail

3) It is of course difficult to determine which compounds Pāli has formed itself, and which it has in common with other Indian languages. A sort of criterion is, if we find words compounded according to rules which are no more in veyance in Pāli, but even that does not prove conclusively that a compound belongs as commonwealth to the Indian languages

e.g. *sappuriso* Skr. *satpurusha* 'a good man', *pullingam* Skr. *pumlinga* 'manhood,' for which in later Pāli we find *pumalingam*

4) These compounds may be divided into three principal classes

### I COPULATIVE OR AGGREGATIVE COMPOUNDS (*dvandvīya*)

The members are coordinate, in uncompounded condition they would be joined with *ca* 'and' Examples are very numerous

The whole has the gender and declension of its last member, and is in number a plural, e.g. *elala miga-sulārapakkhīno*

The compound, without regard to the number denoted or the gender of its constituents, becomes a singular collective. The gender is mostly neuter

e.g. *hirīottappam* = *hira* + *ottappam*

*namarupam* = *nāma* + *rupam*

*dātidāsam* = *dasi* + *dāso*

*ahoratto, ahoatti, ahorattam*

*kusalakusalam, dhammīthammī*, but also as a plural *dhamma thammā*

*Pumā* 'a male' has two bases in composition *puma* and *pum* of the former we have *ittayumam* 'male and female', of the latter *pumitthi* 'masculine and feminine'

Nouns, adjectives and particles are not infrequently

repeated to give an intensive or distributive repetitional meaning, *e g* :

*duase duase* 'day after day'; *gāmagāmanam* 'village after village'; *aññamaññaṃ* 'mutually'; *punapunam* 'again and again.'

## II. DETERMINATIVE COMPOUNDS (*tappurisa*).

There are two divisions :

1) Dependent compounds = the *tappurisa* proper, in which the prior member is a substantive word standing to the other in the relation of a case dependent on it.

2) Descriptive compounds = *kammadhāraya*, in which the prior member is an adjective, or another word having the value of an adjective qualifying a noun.

### I. DEPENDENT COMPOUNDS.

They can of course be used either substantively or adjectively. The case relation may be of any kind.

*brahmaloko* 'Brahma world'; *padodakam* 'water for the feet'; *accharasambhāro* 'descent from a nymph'; *saccādi* 'truthful'; *dhammadharo* 'versed in the law'; *saranāgamanam* 'going for refuge'; *tedagu* 'versed in the law'; *jaecandho* 'born blind'; *apabbajitasadiso* 'like one who has given up the world'; *tadiso* 'like him'; *mādiso* 'like me'; *thālipakko* 'cooked in a pot.'

The order of the members which form such compounds may be inversed: *addhamaso* and *māsaddho* 'half a month'; *putumaho* 'a grandfather.'

*Rājan, sakka* (*sakhi*), if employed as last members of a compound, exhibit all the forms known from the declension. As first member of a compound *rājan* has the base *rājā*; the only form allowed in the nom. case as last member is *rāja*: *rājabhayaṃ* 'fear from a king'; *Kosalarāja* 'king of Kosala.'

Sometimes stems not in use as simple words are employed as first members. This looks as if a declined stem has been used; but the dependency is not always such as to favour such an explanation, *e g.* *manasikāro* 'attention.'

## II. DESCRIPTIVE COMPOUNDS (*kammadhāraya*).

It is of course sometimes difficult to say whether the compound is *tappurusa* or *kammadhāraya*.

*mahanta* 'great' takes in composition the weak forms *mahā* and *mahat*, *santo* 'being, good, true,' the weak form *sal*.

Examples are: *nīluppalam* 'blue lotus'; *sabbaseto* 'all white'; *piyamvado* 'speaking kindly'; *rajassalā* 'a menstruous woman'; *sappuriso* 'a good man'; *saddhammo* 'good doctrine'; *mahapphalo* 'very fruitful'; *mahāpuñño* 'great virtue'; *mahesi* 'great sage'; *heluppabhāto* 'proceeding from a cause'; *kacchurakkhasā* 'scab.'

The adverbial words which are most frequently and commonly used as prior members of compounds are: *a*, *an*, *ana* 'the negative particle'; *su* 'well'; *dus* 'badly'; *sa* 'with.' e.g.: *asankhato* 'the unconditioned'; *anano* 'free from debt'; *duppūro* 'difficult to fill'; *sucunno* 'well done'; *saseno* 'with an army'; *salajjo* 'ashamed'

*ku* as former part of many compounds designates inferiority. It takes the forms: *kud*, *kad*, *ku*, e.g.: *kunnadī* 'an insignificant river'; *kadannam* 'bad food'; *kudīṭṭhi* 'wrong view.'

Closely related to the preceding class are III. the NUMERAL COMPOUNDS (*ḍigu*). The whole is made a neuter singular.

A sample of this sort of compound is *ḍigu* 'itself worth two cows'; further *tulandam* 'three staves'; *tiṇṇaram* 'three robes'; *tiham* 'three days.'

## IV. ADVERBIAL COMPOUNDS (*avyaybhāra*).

They are also closely related to the Determinative compounds. They are formed in joining prepositions and adverbs to a noun, and are then used as abstracts, collectives, and simply adverbially: *yathārucim* 'according to one's pleasure'; but *yathārucito* 'as liked, pleasant'; *yathāmato* 'as if dead'; *sampahāro* 'wounding'; *sampajāññam* 'consciousness'; *apaccaro* 'approach'

V All the preceding compounds may be used adjectively, and are then called *Bahubbhi*, e.g. *ītarago* 'free from passion', but *puruso ītarago* 'a man free from passion, an arbat', *pañcacakkhu* 'the five sorts of vision', but as an epithet of the Buddha *pañcacakkhu* 'man possessing the five sorts of vision', *anupubbam* 'regular succession', but *anupubbo* 'regular, successive', *anupubbo nirodho* 'successive destruction'

In a few cases compounds are formed from words not usually put together, e.g. of adverbs

*vitatho* 'false, unreal' = *u + tatha*, *yathatatho* 'real, true' = *yatha + tatha* e.g. of a phrase *itihaso* 'tradition', *ituttam* or *ituttalam* 'name of a book, a legend', *ahamahamika* 'conceit of superiority' = *aham + aham*

All these compounds were formed before Pāli became a literary dialect

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# HANDBOOK OF PĀLI.

## II. CHRESTOMATHY.



# THE PARITTAM, BEING EXTRACTS FROM THE SUTTA PITAKAM.

## NAMO TASSA BHAGAVATO ARAHATO SAMMĀ SAMBUDDHASSA

Buddham saranam gacchāmi  
Dhammam saranam gacchāmi  
Saṅgham saranam gacchāmi  
Dutiyam pi Buddham saranam gacchāmi  
Dutiyam pi Dhammam saranam gacchāmi  
Dutiyam pi Saṅgham saranam gacchāmi.  
Tatīyam pi Buddham saranam gacchāmi  
Tatīyam pi Dhammam saranam gacchāmi  
Tatīyam pi Saṅgham saranam gacchāmi.

SARĀṆAGAMĀNAṆ

- 1) Pīnītīpātī veramanī sikkhīpadam
- 2) Adinnādinnā veramanī sikkhīpadam
- 3) Abrahmacariyī veramanī sikkhīpadam
- 4) Mūsavādī veramanī sikkhīpadam
- 5) Surī meraya-majja pamādatthānī veramanī sikkhī-  
padam
- 6) Vīkīlabhojanā veramanī sikkhīpadam
- 7) Nacca gita-vādita vīśukadassanī veramanī sikkhīpadam
- 8) Mālī-gandha vīlepana-dhīraṇa mandana vībhūsanatthī  
nā veramanī sikkhīpadam

- 9) Uccēsayana mahāsayanī veramanī sikkhāpadam  
 10) Jātarūpa-rajata patiggahanī veramanī sikkhāpadam

### DASASIKKHĀPADĀNĪ

- ‘Eka nāma kim?’ “Sabbe sattī tīhīratthitā”  
 ‘Dve nāma kim?’ “Nāmañca rūpañca”  
 ‘Tini nāma kim?’ “Tisso vedanā”  
 ‘Cattīri nāma kim?’ “Cattīri ariyasaccāni”  
 ‘Pañca nāma kim?’ “Pañc’ upādānakkhandhī”  
 ‘Cha nama kim?’ “Chā ajjhātakāni āyatanāni”  
 ‘Satta nāma kim?’ “Satta bojjhaṅgī”  
 ‘Attha nama kim?’ “Ariyo atthāṅgiko maggo”  
 ‘Nava nama kim?’ “Nava sattvīsī”  
 ‘Dasa nāma kim?’ “Dasah’ āngehi samannāgato arahātī  
 vuocatī ti”

### SĀMANERAPANHAM

Atthi mamsam kīye kesa, lomā, nakhī, dantī taco,  
 mamsam, nahīru, atthi, attabimāñjī, vakkam, hadayam,  
 yalanam, kilomakam pibakam papphāsam antam, antagu  
 nam, udariyam karisam, pittam, semham pubbo, lohita,  
 sedo medo, assu, vasī, khelo, singhānikī, lasika, muttam,  
 matthake matthalungan ti

### DVATTIMSĀKARĀM

Patisaṅkhī yoniso cīvaram patisevīmi yīvad eva sītassa  
 patighātīya unhassa patighātīya dāmsa-malasa vītāpā-  
 sirimsapa samphassanam patighātīya javad eva hiri kopīna  
 patiechadanattham ||1||

Patisaṅkhī yoniso pīnapītam patisevīmi n’eva dāvīya na  
 madīya na mandanīya na vibhūsanīya, yīvadeva māsā  
 kāyassa thitīyī yīpanāya vibhūsa-paratīyī brahmacariyā-  
 nuggahīya itī purīmañca vedanam patisaṅkhīmi navañca

vedanam na uppādessāmi yatrī ca me bhavissatī anavajjātā  
ca phīsuvihāro catī ||2||

Patisankhī yoniso senāsānam patisevāmi yīvadeva sitassa  
patighitaya unhasa patighitīya dāmsamalāsavatītapasīram  
sāpasamphasīnam patighitīya yīvadeva utuparissīya vīno  
danam patisaññanarīmattham ||3||

~Patisankhī yoniso gīṇapaccaya bbesajjaparikkhīram pa  
tisevāmi yīvadeva uppannīnam veyyābhīdhikānam vedanā  
nam patighitīya abhyupajjhāpamītavatī ||4||

### PACCAVEKKHANA

Evam me sutam Elāma samayam Bhagavī Sāvattihīyam  
viharatī Jetavaṇṇe Anāthapīṇḍikassa Tīrāme Tatra kho  
Bhagavī bhikkhū āmantesi bhikkhavo' tī 'bhādante' tī  
Te bhikkhū Bhagavato paccassosum Bhagava etidāvoca  
'Dasa ime, bhikkhave dhammā pabbajitena abhinham  
paccavekkhitabbā

Katame dasa?

1) Vevanuyamhī ajjhūpagato tī pabbajitena abhinham  
paccavekkhitabbam

2) Parāpatimiddhī me jīvika tī pabbajitena abhinham paccavekkhitabbam

3) Anno me akappo karāṇiyo tī pabbajitena abhinham paccavekkhitabbam

4) Kacci nu kho me attasīlato na upavadatī tī pabbajitena abhinham paccavekkhitabbam

5) Kacci nu kho mam anuvicca vīriyā sabrahmacāri sīlato na upavadatī tī pabbajitena abhinham paccavekkhitabbam

6) Sabbhehi me piyehi manāpehi na nabbhavo vīnabhavo tī pabbajitena abhinham paccavekkhitabbam

7) Kammasā komaḥ kamma dīyādo kamma yonī kamma  
bandhu kamma patisarano yam kammam karissāmi kalyāṇam  
vūpīpakam vītassa dāyīdo bhavissamī tī pabbajitena abhinham paccavekkhitabbam

8) Katham bhutassa me rattandivā vitūpatantī tī pabbajitena abhinham paccavekkhitabbam

9) Kaccī nu kho 'ham suññigāre abhīramīmīti pabbajitena abhinham paccavekkhitabbam

10) Atthi nu kho me uttarimanussadhammī alamariya/ñīnadassanaviseso adhigato so 'ham pacchime kīle sabbrahmacārī puttho na manku bhavissāmīti pabbajitena abhinham paccavekkhitabbam

Ime kho bhikkhave dasa dhammū pabbajitena abhinbam paccavekkhitabbī ti

Idam avoca Bhagavī attamīnī te bhikkhū Bhagavato bhāsitam abhinandun ti

#### DASADHAMMASUTTA

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Yānidha bhutāni samāgatāni  
 bhumminī vī yāni va antahikkhe  
 sabb' eva bhūtāni sumanā bhavantu  
 atho pi sakka acca sanantu bhūtāni ॥ 1 ॥

Tasmahi bhutāni nisāmetha sabbo  
 mettam karotha mīnusi yā pajāya  
 divī ca ratto ca haranti ye balim  
 tasmāhi no rakkhatha appamattā ॥ 2 ॥

Yam kiñci vittam idha vī huraṃ vā  
 sa gacchu vā yam ratanam paṇitam  
 na no samam atthi Tathāgatenā  
 idam pi buddhe ratanam paṇitam  
 etena saccena suvatthi hotu ॥ 3 ॥

Khayaṃ virāgaṃ amatam paṇitam  
 Yad ayyhagā Sikkhamāni samāhito  
 na tena dhammena sam'atthi kiñci  
 idam pi dhamme ratanam paṇitam  
 etena saccena suvatthi hotu ॥ 4 ॥

Yam buddhasettho parivannayā sucim  
 sam idhimi ānantarikañ ñam āhu  
 samādhinā tena samo na vijjati  
 idam pi dhamme ratanam panitam  
 etena saccena suvatthi hotu ||5||

Ye puggalī attha satam pasatthā  
 cattāri etāni yugāni honti  
 te dakkhineyya Sugatassa sīvakī  
 etesu dinnāni mahapphalāni  
 idam pi sanghe ratanam panitam  
 etena saccena suvatthi hotu ||6||

Ye suppayuttī manasī dalhena  
 nikkāmino Gotama sīsanamhi  
 te pattipattā amatam vigayha  
 laddhā mudhā nibbutim bhuñjamanī  
 idam pi sanghe ratanam panitam  
 etena saccena suvatthi hotu ||7||

Yath' indakhilo pathavim sito siyā  
 catubbhī vītebhī asampakampiyo  
 tathūpamam sappurisam vadāmi  
 yo ariyasaccāni avecca passati  
 idam pi sanghe ratanam panitam  
 etena saccena suvatthi hotu ||8||

Ye ariya saccāni vibhāvayanti  
 gambhira paññena sudesitāni  
 kucāpi te honti bhusappamattī  
 na te bhavam atthamam ādiyanti  
 idam pi sanghe ratanam panitam  
 etena saccena suvatthi hotu ||9||

Sahiv' assa dassana sampadīya  
 tay' assu dhammā jahitā bhavanti  
 sakkayaditthi vicikicchitaucā  
 silabbatam va pi yad atthi kucā  
 catūh' apāyehi ca vippamutto

cha cabbittthīṃ mi abhabbo katum  
idam pi sanghe ratanaṃ paṇitaṃ  
etena saccena suvatthiṃ botu ||10||

Kiucapi so kammam karoti pi pakam  
kayena vācā uda cetasa va  
abhabbo so tassa paticchadaya  
abhabbata ditthapadassa vutto  
idam pi sanghe ratanaṃ paṇitaṃ  
etena saccena suvatthiṃ hotu ||11||

Vanappagimbe yatva phussitagge  
gimbe na mase pathamasimim gimbe  
tathupamam dhammavaram adesaya  
nibbimagimim paramam hitaya  
idam pi buddhe ratanaṃ paṇitaṃ  
etena saccena suvatthiṃ botu ||12||

Varo varannu varado varibaro  
anuttaro dhammavaram adesaya  
idam pi buddhe ratanaṃ paṇitaṃ  
etena saccena suvatthiṃ hotu ||13||

Khinam puranam navam n atthi sambhavam  
virattacitti āyatike bhavasmim  
te l hīna bijaya viribhicchanda  
nibhanti dhirī yathāyāṃ padipo  
idam pi sanghe ratanaṃ paṇitaṃ  
etena saccena suvatthiṃ hotu ||14||

Yānidha bhutāni samagatāni  
bhummāni va yāni va antahikkhe  
Tathāgatam deva manassa puṇitaṃ  
Buddham namassāma suvatthiṃ hotu ||15||

Yānidha bhutāni samagatāni  
bhummāni va yāni va antahikkhe  
Tathāgatam deva manassa puṇitaṃ  
dhammāni namassāma suvatthiṃ hotu ||16||

Yīmadha bhūtīni samīgatīni  
 bhumminī vī jāni va antalikkhe  
 Tathīgatam devamanussa pūjitam  
 sangham namassa ma suvatthi hotu || 17 ||

# RATANASUTTAM

Karaniyam atthakusalena  
 yaṇ tam santam pīdam abhisamecca  
 Sikkho vū ca sūju ca  
 suvaco o'assa mudu raatimītai || 1 ||

Santussalo ca subhara ca  
 appakicco ca sallahul vuttu  
 santindriyo ca nīpako ca  
 appagabbho ca kulesu aanugiddho || 2 ||

Na ca khuddam samīcare kiñci  
 jena vinnu pīre upavadeyyum  
 sukkinno va kheminno hontu  
 sabbe sattī bhavaatu sukkhitattī || 4 ||

Ye keci pānabbhūt' atthi  
 tas vī thīvar vī anavasesī  
 digh vī ye mahantī va  
 mājjhimī rassakī anukī thūlā || 4 ||

Ditthī vī ye va aditthī  
 yo ca dure vasanti aviduro  
 bhuta vī sambhaves vī  
 sabbe satt vī bhavantu sukkhitattī || 5 ||

Na pīro param nikubbetha  
 nātimaññetha katthaci nam kiñci  
 biyaroanī patigha saññī  
 nanñamaññasa dukkham iccheyya || 6 ||

Mīti vatī nīyam puttam  
 āyusī ekaputtam aaurakkho



evam pi sabbahhūtesu  
manasam bhavaye aparimānam || 7 ||

Mettaṇca saḥbalokasmim  
mānasam bhavaye aparimānam  
uddham adho ca tīryañña  
asambhādham averam asapaṭṭam || 8 ||

Tittham caram nisinnō vā  
sayāno va yīvat' aesa vigatamiddho  
etaṃ satim adhittheyya  
brahmam etaṃ vihāram idha m tīhu || 9 ||

Ditthiṇca anupagamma  
sīlavī dassanena sampanno  
kāmesu vineyya gedham  
nahī jātu gabbhaseyyam punar etāsi || 10 ||

# KARANIYAMETTASUTTAM

Evam me sutam Ekam samayam Bhagavī Sāvattthiyam  
vihāraṇi Jetavane Anāthapindikassa arāme Tena kho pana  
samayena Sāvattthiyam anataro bhikkhu ahinī dāttho  
kalankato hoti Atha kho sambhulā bhikkhū jena Bha-  
gavā ten upasankamimsu upasankamitvī Bhāgavantam  
abhinva detvī ekamantam nisidimsu ekamantam nisinna kho  
te bhikkhu Bhāgavantam etad avocum

'Idha bhante Sāvattthiyam anataro bhikkhu ahinva dāttho  
kalankato ti'

"Na ha nuna so bhikkhave bhikkhu imāni cattāri  
ahiriyakulāni mettena cittaṇa pharī Sace hi so bhikkhave  
bhikkhu cattāri ahiriyakulāni mettena cittaṇa phareyya na  
hi so bhikkhave, bhikkhu ahinī dāttho kalam kareyya

Katamāni cattāri ahiriyakulāni? Virupakkham ahiriyā  
kulam Tipattham ahiriyakulam Chabyūputtam ahiriyā  
kulam Kanīgotamakam ahiriyakulam

Na ha nuna so bhikkhave bhikkhu imāni cattāri ahiriyā  
kulāni mettena cittaṇa pharī Sace hi so, bhikkhave, bhikkhu

imāni cattāri ahuājakulīni mettena cittena pbareyya, na hi  
so bhikkhave bhikkhu ahinā dattho l ālam kareyya

Anujināmi, bhikkhave, imāni cattāri ahuājakulīni mettena  
cittena pharitum attaguttiyā attarakkbīya attaparittīyatī

Idam avoca Bhagavī Idam vatvā Sugato athaparam etad  
avoca sattbā

Virūpakkhehi me mettam, mettam Erīpathehi me  
Cbabyāputtehi me mettam, mettam Kanbīgotamakehi  
ca ||1||

Apādakehi me mettam, mettam dvīpādakehi me  
catuppādehi me mettam mettam bahuppādehi me ||2||

Mā mam apādako himsi, mī mam himsi dvīpādako  
mā mam cattuppado himsi mī mam himsi bahuppado ||3||

Sabbe sattā sabbe pānā sabbo bhūtī ca kevalī  
sabbe bhaddāni passantu, mī kiñci pīpam āgamā ||4||

Appamāno buddho, appamāno dhammo, appamāno sangho;  
pamānavantāni sirimsapāni ahivicchikā satapadā unnanā-  
bhisarabū mūsikā

Katā mo rakkhā, katā me parittā, patikkamantu bhūtīni,  
so'ham namo Bhagavato namo sattannam sammāsambuddhā-  
nam

### KHANDHAPARITAM

Evam me sutam Ekam samayam Bhagavī Sīvattthiyam  
viharatī Jetavane Anāthapindikassa ārāme Tatra kho  
Bhagavā bhikkhū āmantesi "bhikkhave" ti, "bhadanto" ti  
Te bhikkhū Bhagavato paccassosum Bhagavī etad avoca  
"Mettāya, bhikkhave, cetovimuttiyā, īsevitāya, bhīvitāya,  
bahulikatāya, yimikatāya, vatthukatāya, anutthitāya pari-  
citāya susamāradhbāya ekadasānisamsā pītikanakhī

Katame ekādasā?

1) Sukham supatī

2) sukham patibujjhatī

3) na pīpakam supinam passatī

- 4) manussānam piyo hoti
  - 5) amanussīnam piyo hoti
  - 6) devatā rakkhanti
  - 7) nassa aggi vā visam vī sattham vā kamati
  - 8) tuvatam cittam samīdhiyati
  - 9) mukhavanno vipasidati
  - 10) asammūlho kālam karoti
  - 11) uttarim appatavijjhanto brahmalokūpago hoti ti
- Mettāya, bhikkhave, cetovimuttīyā āsevitāya bhāvitāya  
 bahulikatīya yānikatīya vatthukatāya anutthitāya paricīṭṭāya  
 susamāraddhīya ime ekādasānisamsā pātikanikkhā ti
- Idam avoca Bhagavā attamanā te bhikkhū Bhagavato  
 bhasitam abhinandanti

METTASUTTAM

Pahūta bhakkho bhavati vippavuttho sakī gharā  
 bahū nam upajivanti yo mittānam na dūbhati ||1||

Yam yam janapadam yāti nigāmo rūjadhāniyo  
 sahhattha pūjito hoti yo mittānam na dūbhati ||2||

Nāssa corā pasahanti nātimaññeti khattiyo  
 sahbe amitte tarati yo mittānam na dūbhati ||3||

Akkuddho sagharam eti sahhīya patinandito  
 nītinam uttamo hoti yo mittānam na dūbhati ||4||

Sakkatvā sakkato hoti garu hoti sagīravo  
 vanna kitti bhato hoti yo mittānam na dūbhati ||5||

Pujako labhate pujam vandako pativandanam  
 yaso kittiūca pappoti yo mittānam na dūbhati ||6||

Aggi yathī pajjalati devatī va viroceti  
 sīryī ajahito hoti yo mittānam na dūbhati ||7||

Gīvo tassa pajīyanti khette vuttam virūhati  
 puttānam phalam asnāti yo mittānam na dūbhati ||8||

Darito pabbatāto vā rukkhato patito naro  
cuto patittham labhati yo mittīnam na dūbhati ||9||

Virūḷhamūlasantīnam nigrodham iva miluto  
amittī nappasahanti yo mittanam na dūbhati ||10||

### METTANISAMSA

Udet' ayam cakkhumī ekarājā  
harissa vanno pathavippabhāso,  
tam tam namass'imi harissavannam pathavippabhāsam,  
tay ajja guttā viharemu divasam ||1||

Ye brāhmaṇa vedagū sahadhammo  
te me namo te ca mam palayantu  
Nam atthu buddhānam nam' atthu bodhiya !  
namo vimuttīnam namo vimuttiya ! ||2||

Imam so parittam katvā moro carati esan :

Apet' ayam cakkhumī ekarājā  
harissavanno pathavippabhāso  
tam tam namass'imi harissavannam pathavippabhāsam  
tay ajja guttā viharemu rattim ||3||

Ye brāhmaṇa vedagū sabbadhamme  
te me namo te ca mam palayantu  
Nam atthu buddhānam nam atthu bodhiya !  
namo vimuttīnam namo vimuttiya ! ||4||

Imam so parittam katvā moro vasam akappayati

### MORAPARITTA

Evam no sutam Ekam samayam Bhagavā Sivattīyam  
viharati, Jetavane Anāthapindikassa arāme Tena kho pana  
samayena Candimā devaputto Rūhunī asurindena gahito  
hoti Atha kho Candimā devaputto Bhagavantam anussara-  
mano tiyam veliyam imam gūtham abbhisi

'Namo te Buddha-vīr' atthu !  
 vippamutto 'si sabbadhi  
 sambhādha-paṭipanno 'smi  
 tassa me saranam bhavāti.' || 1 ||

Atha kho Bhagavā Candimam devaputtam ārahha Rāhum  
 asurindam gāthāya ajjhābhāsī.

"Tathāgatam arahantam  
 Candimā saranam gato  
 Rāhu ! Candam pamuñcissu  
 Buddhā lokānukampakāti " || 2 ||

Atha kho Rāhu asurindo Candimam devaputtam muñcivā  
 taramāaarūpo jena Vepacitti asurindo ten' upasankamī  
 upasankamivā samviggo lomahaṭṭhajāto ekamantam utthasi  
 ekamantam thitam kho Rāhum asurindam Vepacitti asurindo  
 gāthāya ajjhābhāsī

"Kin nu santaramāno 'va  
 Rāhu ! Candam pamuñcasi  
 samviggarūpo agamma  
 kin nu hhiṭo 'va tuṭṭhasi " || 3 ||

'Sattadhā me phale muddhā  
 jivanto na sukham labhe.  
 Buddhagāthābbigito 'mhi  
 no ce muñceyya Candiman ti " || 4 ||

## CANDAPARITTA

Evam me sutam Ekam samayam Bhagavā Sāvattthiyam  
 vīharatī Jetavane Anāthapindikassa ārāme Tena kho pana  
 samayena Suriyo devaputto Rāhunī asurindena gahīto hoti.

Atha kho Suriyo devaputto Bhagavaantam anussaramāno  
 tūyam velāyam imam gātham abhāsī :

'Namo te buddha vīr' atthu !  
 vippamutto 'si sabbadhi  
 sambhādhapatisanno 'smi  
 tassa me saranam bhavāti.' || 1 ||

Atha kho Bhagavī Suriyam devaputtam tṛabbha Rāhum  
asurindam gīthīya ajjabbhīsi

“Tathāgatam arahantam  
Suriyo sīranam gato  
Rūhu! Suriyam pamuñcassu  
Buddhā lokanukampakati” ||2||

“Yo andhalāre tamasi pabbankaro  
verocano mandalāuggatejo  
mā Rūhu gāhi cīram antalikkhe  
pajam mama Rūhu pamuñca Suriyan ti” ||3||

Atha kho Rūhu asurindo Suriyam devaputtam — pe —

‘Sattadhī me phalo muddhi  
jivanto na sukham labhe  
Buddhāgīthābhigato ’mhi  
no ce muñceyya Suriyan ti’ ||4||

### SURIYAPARITTAM

Evam me sutam Eham samayam Bhagavī Sivatthiyam  
viharati Jetavane Anathapindikassa tīrāme Tatra lho  
Bhagavī bhīlīhū imantesi bhīlīkhavo’ ti, “bhadante” ti  
te bhikkhu Bhagavato paccassosum Bhagavī etad  
avoca ||1||

Bhūtapubbam bhikkhave, devāsura saṅgāmo sīmu  
pabbulho aho! Atha kho bhīlīkhave, Sīkhe devīnam  
indo devo Tavatimsa imantesi

‘Sace, mātīsī devīnam saṅgāmagatīnam uppajjeyya bha  
yam vā chambhitattam vā lomahamso vī mam eva tasmim  
samaye dhajaggam ullokeyyītha Mamam hi vo dhajaggam  
ullokayatam yam bhavissati bhayam vī chambhitattam vī  
lomahamso vī so pahiyassati ||2||

No ce mo dhajaggam ullolēyyītha atha lho Pajūpatissa  
devarājassa dhajaggam ullokeyyītha Pajūpatissa hi vo deva  
rājassa dhajaggam ullokayatam yam bhavissati bhayam  
vī chambhitattam vī lomahamso vī so pahiyassati ||3||

No ce Paṭipatissa devarājassa dhajaggam ullokeyyatha, atha Varunassa devarājassa dhajaggam ullokeyyatha Varunassa hi vo devarājassa dhajaggam ullokayatam yam bhavissati bhayam va chambhitattam vā lomahamso va so pahiyissati ||4||

No ce Varunassa devarājassa dhajaggam ullokeyyātha, atha Isanassa devarājassa dhajaggam ullokeyyatha Isanassa hi vo devarājassa dhajaggam ullokayatam yam bhavissati bhayam va chambhitattam va lomahamso vā so pahiyissati ||5||

Tam kho pana bhikkhave Sakassa vā devīnam indassa dhajaggam ullokayatam Paṭipatissa va devanam rājassa dhajaggam ullokayatam Varunassa va devarājassa dhajaggam ullokayatam Isanassa va devarājassa dhajaggam ullokayatam yam bhavissati bhayam va chambhitattam va lomahamso vā so pahiyetha pi no pahiyetha ||6||

Tam kassa hetu ?

Sakko bhikkhave devīnam indo avitarāgo avitadoso avitamoho bhīrucchambhi uttari phalayati ||7||

Ahanca kho bhikkhave evam vadāmi 'Sace tumbhikam bhikkhave ariyam agatīnam va rukkhamaṇīlagatanam va sammā gārāgatīnam vā uppajjeyya bhayam va chambhitattam va lomahamso vā mam eva tasmim samaye anussareyyātha

Iti pi so Bhagava ariyam sammā sambuddho vijja carana sampanno sugato lokavido anuttaro purisadammasa rathī satthi devamanussānam buddho Bhagavā ti ||8||

Mamam hi vo bhikkhave anussaratam yam bhavissati bhayam va chambhitattam va lomahamso pahiyissati

No ce mam anussareyyātha atha dhammam anussareyyātha Svikkhato Bhagavati dhammo sanditthiko akiliko chupassiko opanayiko paccattam veditabbo vinnuhitā Dhammam hi vo bhikkhave anussaratam vā bhavissati bhayam va chambhitattam va lomahamso va so pahiyissati ||9||

No ce dhammam anussareyyātha atha saṅgham anussareyyātha Supatipanno Bhagavato sāvakaṅgho upatipanno Bhagavato sāvakaṅgho upatipanno Bhagavato sāvakaṅgho sammipatipanno Bhagavato sāvakaṅgho, jadidam cattari purisayugala atha purisapuggala esa sava

kasangho āhuneyyo pīhuneyyo dakkhineyyo añjalikaraniyo  
anuttaram puñña khettaṃ lokassatī

Sangham hi vo bhikkhve anussarataṃ yaṃ bhavissatī  
bhayaṃ va chambhitattam vā lomahamsa vā so paḥi  
yissatī ||10||

Tam kissa hetu?

Tathagato hi bhikkhave arabam sammāsambuddho  
vitārāgo vitadoso vitamoho ahhuru acchambhī anutrasī  
aphalīyati ||11||

Idam avoca Bhagavā idam vatvāna Sugato athaparam  
etaḍ avoca satthā

Aranne rukkhā mulevī sunnagārevā bhikkhavo  
anussaretha sambuddham bhayaṃ tumi ikāma no siyā ||1||

‘No ce Buddham sareyyātha lokajettham na isabbam  
atha dhammam sareyyātha miyyanikam sudesitaṃ ||2||

No ce Dhammam sareyyātha miyyanikam sudesitaṃ  
atha sangham sareyyātha punnakkhettaṃ anuttaram’ ||3||

‘Evam Buddham sarantanam dhammam sanghaṃ  
bhikkhavo  
bhayaṃ vā chambhitattam va lomahamsa na hessa-  
titi ||4||

#### DHĀJAGGA PARITTAM

Evam me sutam Ekam samayam Bhagavā Rājagaho  
viharati Veluvane Kalandakanivāpe Tena kho pana sama-  
yena iyasmī Mahīkassapo pipphaliguhīyam viharati,  
abidhiko dukkhito bahagilāno Atha kho Bhagavā siyaṃ-  
hasamayam patisaṃnī vutthito yen iyasmī Mahīkassapo  
ten upasankamā upasankamitvā paṇatte tīsaṃ nisīdi  
Nisajja llo Bhagavā iyasmantaṃ Mahīkassapam etaḍ  
avoca

Kaccī to Kassapa khamanīyam kaccī yīpanīyam kaccī  
dukkhavedanī patikkamanā no obhikkamanā Patikkamo  
’sānān paññāya ti no abbikkamo ti



'Na me bhante, khamaniyam na yīpaniyam balli me dukkhīvedanā abhikkamanti no patikkamanti Abbikkamo 'sanam paṇi yati no patikkamo ti

'Satt ime Kassapa bojjhangā mayi sammad akkhātī bhīvitī bahulikātī abhinnaṃ sambodhaya nibbāṇaya samvattanti

1) Satisambojjhango kho Kassapa mayi sammad akkhāto bhīvito bahulikato abhinnaṃ sambodhaya nibbāṇaya samvattati

2) Dhammavicayasambojjhango — pe — nibbāṇaya samvattati

3) Viriyasambojjhango — pe — nibbāṇaya samvattati

4) Pītisambojjhango — pe — nibbāṇaya samvattati

5) Passaddhisambojjhango — pe — nibbāṇaya samvattati

6) Samādhisambojjhango — pe — nibbāṇaya samvattati

7) Upekkhīsambojjhango — pe — nibbāṇaya samvattati

Ime kho Kassapa satta bojjhangā mayi sammadakkhātī bhīvitī bahulikātī abhinnaṃ sambodhaya nibbāṇaya samvattanti

'Taggha Bhagava bojjhangā taggha Sugata bojjhangā

Idam avoca Bhagavī — attamano āyasmī Mahā Kassapo Bhagavato bhāsitaṃ abhinandi

Vutthabhi cāyasmī Mahā Kassapo tamhi ubbādhī tatha pahino cāyasmato Mahā Kassapassa so ubbādhō ahoṣi

#### MAHAKASSAPATTHERABOJJHANGAM

The *Māla noggallanātthera bojjhangam* and the *Māla cu udattīra bojjhangam* agree with the preceding sutta in all but the name

Ekam me sutam Ekam samayam Bhagava Sivattihyam vāhīratī Jetavane Anātibapindikassa irime Tena kho pana samayena āyasmā Girimānando ubbādhiko hoti dukkhito biḥḥagilano Atha kho āyasmā Anando yena Bhagavā ten upasamkamā upasamkamitvā Bhagavantam abhiśādetvā ekamantam nisīdī ekamantam nisīnno kho āyasma Anando Bhagavantam etad avoca

Āyasmī, bhante, Girimānando ābīdhiko dukkhito hībhagi  
līno Sādhū bhante Bhagavā, yen' āyasmā Girimāsaado  
ten' upasankamatu annakampam upīdīyāti

Sace kho tvam Ānanda Girimānaadassa bhikkhuno  
upasankamitvā dasa saññī bhāseyyīsi Thānam kho  
pan' etam vijjati yam Girimānaadassa bhikkhuno dasa  
saññā sutvī so ābādho thānaso patippassambhēyya

Katame dasa saññā?

“Aniccasaññī, anattasaññā, asubhasaññā, ādinavasaññā,  
pahāsaññī, virāgasaññī, nirodhasaññā, sabhaloke anabhi-  
rati saññā, sabhasankhāresu aniccasaññā, ānāpānasatī”

Katamā ca Ānanda aniccasaññā?

“Idh' Ānanda bhikkhu, araññagato vā rukkhamūlagato  
vā suññāgāragato vā iti patisañcikkhati —

Rūpam aniccam, vedanā aniccā, saññā aniccā, sankhārī  
aniccā, viññānam aniccan ti Iti imesu pañcas' upīdā  
nakkhandhesu aniccānupassī viharati Ayam vuccat' Ānanda  
aniccasaññā || 1 ||

Katamī ca Ānanda anattasaññī?

Idh' Ānanda — pe — patisañcikkhati —

Caakkhum anattā, rūpam anattī, sotam anattī, jīvā anattī  
rasā anattā, kāyo anattā, phothabbā anattā, maṇo anattī,  
dhammā anattā ti

Iti ime chaṣṭi ajjhattika hīhīresu āyatanesu anattānupassī  
viharati Ayam vuccat' Ānanda anattasaññī || 2 ||

Katamī ca Ānanda asubhasaññī? Idh' Ānanda bhikkhu  
imam eva kūyam uddham pādātī, udho kesamatthakī taca-  
pariyantam pūram nūnappakāraṣsa asucino paccavekkhati

• Atthi imasmim kūye kesā — pe — matthalungan ti (See  
page 82)

Iti imasmim kūye asubhānupassī viharati Ayam vuccat'  
Ānanda asubhasaññā || 3 ||

Katamī ca Ānanda ādinavasaññā? Idh' Ānanda — pe —  
patisañcikkhati

Bahu dukkho kho ayam kīyo, bahu ādinavo iti imasmim  
kāye vividhā ābādhī uppajanti seyyathidam —

Cakkhurogo, sotarogo, ghānarogo, jivhurogo, kāyarogo  
sisarogo, kannarogo, mukharogo, dantarogo, kāso, sāso  
pināso, dīho, jaro, kucchurogo, mucchī, pakkhandikā, sūlo  
visūcikā, kuttham, gando, kilāso, soso, apamāro, daddu  
kandu, kacchura khasā, vitacchika, lohitaṃ, pittam, madhu  
meho, amsī, pilakī bhagandala, pitta samutthāna ābadha,  
semha samutthānā abidha, vata samutthānā ābādhī, saṇṇi  
pātikā-ābādhā, utu viparimāma ābādhā, visama parihārajā  
ābādhā, opākā ābādhā, kammavipākā ābādhā, sitam, unham,  
jighacchī, pipāsa, uccāro passivo

Iti imasmim kīyo ādinavānupassi viharatī Ayam vuccat'  
Ānanda, ādinavasannā || 4 ||

Katamī ca Ānanda pahānasaññā? Idh' Ānanda bhikkhu  
uppannam kīma vitakkam nādhivāseti pajahatī, vinodetī  
hyantikarotī anabbhāvaṃ gametī

Uppannam hyāpīdavittakkam nādhivāseti pajahatī vinodetī  
hyantikarotī anabbhāvaṃ gametī

Uppannam vihimsvittakkam nādhivāseti pajahatī vino  
detī hyantikarotī anabbhāvaṃ gametī

Uppannam uppaṇne pāpake akusale dhamme nādhivāseti  
pajahatī vinodetī hyantikarotī anabbhāvaṃ gametī

Ayam vuccat' Ānanda pahānasaññā || 5 ||

Katamā c' Ānanda virīgasaññā?

Idh' Ānanda bhikkhu — pe — patisaṇcikkhatī

Etam santam etam paṇitam yaḍidam sabhasankhīra  
samatho sahhūpadhī patinissago tanhakkhayo virīgo nibbā  
nan ti

Ayam vuccat' Ānanda virīgasaññā || 6 ||

Katamī ca Ānanda nirodhasaññā?

Idh' Ānanda bhikkhu — pe — patisaṇcikkhatī

Etam santam etam paṇitam yaḍidam sabhasankhīrasamatho  
sahhūpadhī patinissaggo tanhakkhayo nirodho nibbānan ti

Ayam vuccat' Ānanda nirodhasaññā || 7 ||

Katamā c' Ānanda sabbaloke anabbiratisaññā ?

Idh' Ānanda bhikkhu ye loka upāyupādānā cetaso  
adhitthānābhinivesānusayā te pajahanto vīramati na upadi-  
yanto Ayaṃ vuccat' Ānanda sabba loka anabbirati saññā || 8 ||

Katamā c' Ānanda sabbasankhāresu aniccasaññā ?

Idh' Ānanda bhikkhu sabbasankhāresu aṭṭhiyati harāyati  
jigucchati. Ayaṃ vuccat' Ānanda sabbasankhāresu anicca-  
saññā. || 9 ||

Katamā c' Ānanda ānāpānasati ?

Idh' Ānanda bhikkhu araññagato vā rukkhamūlagato vā  
suññagāragato vā nīsidati pallankam ābhujitvā ujum kayam  
panidhāya parimukkhāya satim upaṭṭhapetvā so sato vā  
assasati sato passasati:

Dīgham vā assasanto dīgham assasāmīti pajānāti.

Dīgham vā passanto dīgham passasāmīti pajānāti.

Rassam vā assasanto rassam assasāmīti pajānāti.

Rassam vā passasanto rassam passasāmīti pajānāti.

Sabbakāyāya paṭisamvedī assasissāmīti sikkhati.

Sabbakāyāya paṭisamvedī passasissāmīti sikkhati.

Passambhayaṃ kāyasankhāram assasissāmīti sikkhati.

Passambhayaṃ kāyasankhāram passasissāmīti sikkhati.

Pīti-paṭisamvedī assasissāmīti sikkhati.

Pīti-paṭisamvedī passasissāmīti sikkhati.

Sukha-paṭisamvedī assasissāmīti sikkhati.

Sukha-paṭisamvedī passasissāmīti sikkhati.

Citta-sankhāra-paṭisamvedī assasissāmīti sikkhati.

Citta-sankhāra-paṭisamvedī passasissāmīti sikkhati.

Passambhayaṃ cittasankhāram assasissāmīti sikkhati.

Passambhayaṃ cittasankhāram passasissāmīti sikkhati.

Citta-paṭisamvedī assasissāmīti sikkhati.

Citta-paṭisamvedī passasissāmīti sikkhati.

Abhippamodayaṃ cittaṃ assasissāmīti sikkhati.

Abhippamodayaṃ cittaṃ passasissāmīti sikkhati.

Samādhīyam cittaṃ assasissāmīti sikkhati  
Samādāyam cittaṃ passasissāmīti sikkhati

Vimocayam cittaṃ assasissāmīti sikkhati  
Vimocayam cittaṃ passasissāmīti sikkhati

Aniccanupassī assasissāmīti sikkhati  
Aniccanupassī passasissāmīti sikkhati

Virāganupassī assasissāmīti sikkhati  
Virāganupassī passasissāmīti sikkhati

Nirodhānupassī assasissāmīti sikkhati  
Nirodhānupassī passasissāmīti sikkhati

Patinissaggānupassī assasissāmīti sikkhati  
Patinissaggānupassī passasissāmīti sikkhati —

Ayam vuccat' Ānanda ānāpānāsati || 10 ||

Sace kho tvaṃ Ānanda Girimanandassa bhikkhū imā  
dasa sanna sutvā so ābādho thanaso patippassambhēyati

Atha kho āyasma Ānando Bhagavato santike imā dasa  
saṇṇa uggahetvā yen āyasmā Girimānando ten' upasaṇṇaṃ  
upasaṇṇakamitvā āyasmato Girimanandassa imā dasa sanna  
ābhūsi

Atha kho āyasmato Girimānadassa ima dasa sanna sutva  
so ābādho thanaso patippassambhū

Vutthahī cāyasmā Girimānando tamhī ābādho tathā  
pahino ca panāyasmato Girimānandassa so ābādho ahoṣi

GIRIMĀNANDASUTTAM

NAVO TASSA BHAGAVATO ARAHATO SAMMĀ  
SAMBUDDHASSA.

Evam me sutam Ekam samayam Bhagavī Rājagaho  
viharatī Gijjhakūṭe pabbate Atha kho cattaro mahārājā  
mahatīyā ca Yakkha senīya mahatīyā ca Gandhabba senīya  
mahatīyā ca Kumbhandā senīya mahatīyā ca Nāga senīya  
catuddisam rakkaṃ thapetvā catudhāsam gumbham thapetvā  
catuddisam tīraṇam thapetvā abhikkantīya rattiyā abhik-

kantavaṇṇā kevalakappaṃ Giṃjhakūṭaṃ obhāsetvā: yena Bhagavā ten' upasaṅkamimsu: upasaṅkamitvā Bhagavantam abhivādetvā ekamantaṃ nisīdimsu. ||1||

Te pi kho Yakkhā app' ekacce Bhagavantam abhivādetvā ekamantaṃ nisīdimsu; app' ekacce yena Bhagavatā saddhiṃ sammodimsu sammodaniyaṃ katvaṃ sārāṇiyaṃ vitisāretvā ekamantaṃ nisīdimsu; app' ekacce yena Bhagavā ten' añjalim paṇāmetvā ekamantaṃ nisīdimsu; app' ekacce nāma gottam sāvetvā ekamantaṃ nisīdimsu; app' ekacce tuṇhībhūtā ekamantaṃ nisīdimsu. ||2||

Ekamantaṃ nisīno kho Vessavanno mahārājā Bhagavantam etad avoca:—

Santi hi, bhante, ulārā Yakkhā Bhagavato appasannā: santi hi, bhante, ulārā Yakkhā Bhagavato pasannā: santi hi, bhante, majjhimā Yakkhā appasannā: santi hi, bhante, majjhimā Yakkhā pasannā: santi hi, bhante, nīcā Yakkhā Bhagavato appasannā: santi hi, bhante, nīcā Yakkhā Bhagavato pasannā. ||3||

Yebhuyyena kho pana bhante Yakkhā appasannā yeva Bhagavato tam kissa hetu?

“Bhagavā hi, bhante, pānātipātā veramanīyā dhammaṃ deseti; adinnādāna veramanīyā dhammaṃ deseti; kāmesu micchācārā veramanīyā dhammaṃ deseti; musāvādā veramanīyā dhammaṃ deseti; surāmerayamajja-pamādatṭhānā veramanīyā dhammaṃ deseti.” ||4||

“Yebhuyyena kho pana, bhante, Yakkhā appaṭiviratā yeva pānātipātā, appaṭiviratā adinnādānā, appaṭiviratā kāmesu micchācārā, appaṭiviratā musāvādā, appaṭiviratā surāmerayamajjapamādatṭhānā, tesam taṃ hoti appiyaṃ amanāpam” ||5||

“Santi hi bhanto Bhagavato sāvaka āraṇṇe vanapanthāni panthāni senāsanaṇi paṭisevanti appasaddhāni appanigghosāni vijanavātāni manussa-rahaseyyakāni paṭisallana-sāruppani:

Tattha santi ulārā Yakkhā nivāsino, yo imasmim Bhagavato pīvacane appasannā Tesam pasādāya uggaṇhātu, bhante, Bhagavā Āṭṇāṭiyam rakkhā bhikkhūnam, bhikkhunīnam, upāsakānam upāsikānam guttiyā rakkhāya avihiṃsāya phāsuvihārāyāti.” Adhivāsesi Bhagavā tuṇhībhāvena. Atha

kho Vessavano mahārājā Bhagavato adbhivīśanam viditvā  
tīyam velāyam imam Ātānātiyam rakkhām nbbhīsi ||6||

Vipassissa nam' atthu cakkkhumantassa sīrimato '  
Sikkhissa pi nam' atthn sabba bhutānukampino ' ||1||

Vessabhussa nam' atthu nahatakassa tapassino '  
Nam' atthu Kakusandhassa Mīra senī pamaddino ' ||2||

Konīgamanassa nam' atthu brahmanassa vnsimato '  
Kassapassa nam' atthu vippamnttassa sahhadhe ' ||3||

Angirasassa nam' atthu Sakyaputtassa sīrimato '  
Yo imam dhammam adesesi sabba dukkha pan udanam ' ||4||

Ye capi nibbutī loke yathābhūtam vipassisum  
Te janā apisunī ca mahantā vitasārādā  
Hitam devamanussānam yam namassanti Gotamam  
Vijjācarana sampannam mahantam vitasāradam ||5||

Yato uggacchati suriyo ādicco mandali mahī,  
Yassa o'uggacchamānassa samvati pi nirujjhati,  
Yassa c'uggate suriye divaso ti pavuccati ||6||

Rahado pi tattha gambhīro samuddo saritodako  
Evam tam tattha jīnanti samuddo saritodako  
Ito sa purimā disī iti nam veikkhati jano ||7||

Yam disam abhipūleti mahārājī yassasi so  
Gandhabhanam adhipīti Dhatarattho iti nīmaso  
Ramuti naccagitehi Gandhabbhehi purakkhato ||8||

Puttī pi tassa bahavo eka nīmā ti mo sutam  
Asitum dasa eko ca Indanam mahabbala ||9||

To ca pi Buddham disvīna Buddham ādiccabandhunam  
Dūrato va namassanti mahantam vitasāradam ||10||

Namo te purisājānū ' namo te puris' uttama '  
Kusalena samekkhesi amanussā pi tam vandanti '  
Sutam n'etam nbbimbaso tasmā evam vademase ||11||

Jinam vandatha Gotamam ' jinam vandīma Gotamam  
Vijjācaranasampannam Buddham vandīma Gotamam ' ||12||

Yena Petī pavuccanti pisunī pttbimamsikā  
Pīṭipūtino luddā corā nekkatū janā ||13||

Ito sī dakkhina disā ita nam īcikkhati jano  
 Yam disam abhipāleti mahārāja yasassiso  
 Kumhhandīnam adhipatī Virulho ita nūma so  
 Ramatī naccagitehi Kumhhandehi purakkhāto ||14||

Puttā pi tassa bahavo eka nūma tī me sutam  
 Asitum dasa eko ca Indanīmā mahabbhālī ||15||

Te ca pi Buddham disvāna Buddham idicca bandhunam  
 Dūrato va namassanti mahantam vitasīradam ||16||

Namo te purisajāna! namo te purisuttama!  
 Kusalena samekkhasi amanussā pi tam vandanti!  
 Sutam n'etam abhinhaso tasma evam vandemase ||17||

Jinam vandatha Gotamam jinam vandama Gotamam  
 Vijjīcaranasampannam Buddham vandama Gotamam! ||18||

Yatha o uggacchati suriyo idicco mandalī mahā  
 Yassa o' uggacchamanassa divaso pi nirujjhati  
 Yassa coggate suriye samvaritī pavuccatī  
 Rahado pi tattha gambhīro samuddo saritodalō  
 Evam tam tattha jānanti samuddo saritodalō ||19||

Ito sī pacchimā disā ita nam īcikkhati jano  
 Yam disam abhipāleti mahārājā yasassiso  
 Nigānam ca adhipatī Virūpakkho ita nūmaso  
 Ramatī naccagitehi Nigehe purakkhato ||20||

Puttī pi tassa bahavo eka nūmā tī me sutam  
 Asitum dasa eko ca Indanāma mahabbhālī ||21||

Te cāpi Buddham disvāna Buddham adiccabandhunam  
 Dūrato va namassanti mahantam vitasīradam ||22||

Namo te purisajāna! namo te purisuttama  
 Kusalena samekkhasi amanussā pi tam vandanti  
 Sutam n'etam abhinhaso tasmī evam vandemase! ||23||

Jinam vandatha Gotamam! jinam vandāna Gotamam  
 Vijjīcaranasampannam Buddham vandāma Gotamam!  
 Yena Uttara Kurāṇama Mahīmerā Sudassano  
 Manusī tattā jānanti amantī opariggahī ||24||



Na te bijam pavapanti na pi nuyanti nangalā  
Akatttha pakimam salim parihhnāyanti mīnussā ||25||

Al anam athusam suddham sugandham tandulapphalam  
Tundikire pacitvāna tato hhuñjanti hhojanam ||26||

Gāvim ekakhuram katvī nnyanti diso disam  
Pasum ekakhuram katvī nnyanti diso disam  
Itthi vī vāhanam katvā nnyanti diso disam  
Purisavāhanam katvī anuyanti diso disam  
Kumāravāhanam katvī anuyanti disa disam  
Kumāravāhanam katvā nnyanti diso disam ||27||

Te yīne abhirūhitvā sahbādīsā anupariyanti pacarā tassa  
rajino

Hatthi yīnam assa yānam dībha yīnam upatthitam  
Pāsīdā sīvīkā o' eva mahārajassa yassasi so  
Tassa ca nagarā āhu nntalikkhe sumāpitā  
Ātānāta Kusināta Parakusināta Nīmpuriyā Parakusita  
nīta ||28||

Uttarena Kupivanto Janogham aparena ca  
Navanavatiyo Amhara amharavatiyo Ālakamandī nama  
rajadhāni ||29||

Kuverassa kho pana mārissa, mahārajassa Visānī nīma  
rājadhāni

Tasmī Kuvero mahārājī Vessavann ti pavuccati ||30||

Pacessanto pakāsentī Tatolī Tattala Tatotalī  
Ojasi Tejasi Tatojasi Sīrorājī Aruttho Nemi  
Rahado pi tattha Dharapī nīma yato megha pavassanti  
Vassī yato patīyanti sabbāpi tattha Bhagalavati nāma  
Yattha Yakkhā piyirupāsanti ||31||

Tattha nīccaphalī rukkhī nīma diyaṇāvutī  
Mavura khaṇḍbhī rudī kokaḍḍīhi vaggubhī  
Jivam jivaka sadd' ettha, atho ntthāva cittaḥ  
Kukutthakī kulirakī vane pokkharasātaka ||32||

Sukasīlīka-sadd' ettha dandamānavakīni ca  
Sobhati sabbakālam sa Kuvera nāma sadī ||33||

Ito sī uttarā disā iti nam ācikkhati jano,  
 Yam disam abhipīleti mahārīja yasassi so  
 Yakkhīnam adhipati Kuvero iti nīmaso  
 Ramati nacca gitehi Yakkhehi pur' akkhāto ||34||

Puttā pi tassa bahavo eka nīmī ti me sutam  
 Asitum dasa eko ca Inda nāmā mahabbhīti ||35||

Te capi Buddham disvāna Buddham idicca bandhunam  
 Dūrato va namassanti mahantam vitasāradam ||36||

Namo te puris' ājāñña, namo te puris' uttama  
 Kusalena samekkhasi amanussa pi tam vandanti  
 Sutam n' etam abhinhaso tasmā evam vandemase' ||37||

Jinam vandatha Gotamam' Jinam vandama Gotamam'  
 Vijjācarana sampannam Buddham vandāma Gotamam' ||38||

Ayam kho sū, mārīsa, Ātaniyī rakkhī, bhikkhunam  
 bhikkhunaam upāsakānam upāsikīnam guttiyā, rakkhāya,  
 avihimsīya, phāsu vihīriyā ti ||7||

Yassa kassaci, mārīsa, bhikkhussa vā bhikkhuniyā vī  
 upāsakassa vā upāsikīya vā ayam Ātanatiyī rakkhā sugga-  
 bita bhavissati samattā pariya iputā tañce amanusso Yakkho vī  
 Yakkhū vī Yakkhapotako vā Yakkhapotaki vī Yakkha-  
 mahimatto vā Yakkhapīrisajjo vī Yakkhapacīro vā ||8||

Gandhabba vā Gandhabbi vā — pe — ||9||

Kumbhando vā Kumbbandi vā — pe — ||10||

Nāgo vā Nagini vī — pe — ||11||

padutthacitto gacchantam vī anugaccheyya thitā vī  
 upatittheyya, nisinnam vā upanīsideyya, nīpannam vī  
 upanīpajjeyya ||12||

Nam eso, mārīsa, amanusso labheyya gāmesu vī nigamesu  
 vā sakkāram vā garukīram vī

Nam eso, mārīsa, amanusso labheyya Ālakamandīya rīja  
 dhīniyā vatthum vī vīsam vī

Nam eso, mārīsa, amanusso labheyya Yakkhīnam samatim  
 gantum ||13||

Api ssu nam, mārīsa, amanussā anavajham pi nam  
 hareyyum avivajham Api ssu nam, mārīsa, amanussā attāhi

pi paripuṇṇāni paribhāsāni paribhāseyyum Apī ssa nam mārisa, amanussā rittam pi pattam sise nikkujjeyyum Apī ssa nam mārisa amanussā sattadha pi assa muddham phāleyyum ||14||

Santi hi mārisa amanussā canda rūddi rahhasā te n'eva maharājānam ādiyanti, na maharājānam purisakanam ādiyanti, na maharājānam purisakanam purisakānam ādiyanti Te kho te mārisa amanussa maharājānam avaruddhā nāma vuccanti seyyathāpi mārisa, ||15||

“ranno Māgadhasa vijite corā te n'eva ranño Māgadhasa ādiyanti na ranno Māgadhasa purisakanam ādiyanti, na ranno Māgadhasa purisakānam ādiyanti Te kho te mārisa, mahacora pi ranno Māgadhasa avaruddhā nāma vuccanti Evaṃ eva kho, mārisa santi hi amanussā canda rūddi rahhasā te n'eva maharājānam ādiyanti, na maharājānam purisakānam ādiyanti, na maharājānam purisakanam ādiyanti Te kho 'te, mārisa, amanussa avaruddhā nama vuccanti ||16||

Yo hi koci mārisa, amanusso Yakkho vā Yakkhina — pe — ||17||

Gandhabho vā Gandhabho — pe — ||18||

Kumbhādo vā Kumbhādo — pe — ||19||

Nāgo vā Nāgini vā — pe — ||20||

padutthacitto bhikkhum vā bhikkhunim vā upāsakam vā upāsikanam vā gacchantam vā anugaccheyya thitā vā upatittheyya nisinnam vā upanisideyya nippannam vā upanipajjeyya nnesam Yakkhinam Mahāyakkhinam senāpatinam malāsenāpatinam upajjhāpetabbhā vikkanditabbham viravitabbham ||21||

Ayam Yakkho ganhātī ayam Yakkho vīsati ayam Yakkho hettheti ayam Yakkho hīrasati ayam Yakkho vibhāsati ayam Yakkho na muncatitī ||22||

Katamesam Yakkhānam Mahāyakkhīnam senāpatinam mahāsenāpatinam?

Indo Somo Varuno ca Bhīradvājo Pajīpati  
Cando Kīmasettho ca Kinnughando Nighanlu ca  
Pauvado Opamanuo ca Devasuto ca Vīṭali

Cittaseno ca Gandabbho Nalarājā Janesabbo  
 Sītīgiro Hemavato Punnalo Karatīyo Gulo  
 Sivako Mucalindo ca Vessimitto Yugandharo  
 Gopilo Suppagedho ca Hirī Netti ca Mandīyo  
 Pañcīlacando Alavako Pajuno Sumano Sumukho  
 Dadhimukho Mani Māñcaro Digho Atho Serissako  
 sahī || 23 ||

Imesam Yakkhānam mahāyakkhīnam senāpatinam mahā-  
 senāpatinam ujjhāpetabbam vikkanditabbam viravītabham  
 Ayam Yakkho gahvītī — pe — na muñcatīti || 24 ||

Ayam kho sī, mārīsa Ātīnātiyā rakkhī bhikkhunam  
 bhikkhuninam upāsakanam upāsikīnam guttiyī rakkhīya  
 avihimsāya phīsuviharīyīti || 25 ||

Handa ca' dāni mayam mārīsa gacchāma bahukaccē māyam  
 bahukaranīyātī || 26 ||

Yassa dāni tumhe mahārīyāno kīlam maññathāti || 27 ||

Atha kho cattāro mahārīyāno utthāyasanī, Bhagavantam  
 abhivādetvā padakkhinam katvī tatth' ev' antaradhī-  
 yimsu || 28 ||

Te pi kho Yakkhī utthāyāsānī app ekacce Bhagavantam  
 abhivādetvī padakkhinam katvī tatth' ev' antaradhīyimsu

App' ekacce Bhagavatī saddhim sammodimsu sammodani  
 yam katham sīrinīyam vītisīretvī tatth' ev' antaradhīyimsu

App' ekacce yena Bhagavī ten' aūjahim panīmetvī tatth'  
 ev' antaradhīyimsu

App' ekacce nūna gottam sāvetvī tatth' ev' antaradhīyimsu

App' ekacce tunhībhutī tatth' ev' antaradhīyimsūti || 29 ||

“Uggahītha bhikkhave, Ātīnātiyam rakkham! Parīyī  
 punītha bhikkhave Ātīnātiyam rakkham! Dhīretha bhī-  
 kkhave, Ātīnātiyam rakkham! Atthasamhūtīya, bhikkhave,  
 Ātīnātiyī rakkha bhikkhūnam bhikkhuninam upāsikīnam  
 upāsikīnam guttiyī rakkhīya avihimsāya phīsuviharīyātī

Idam avoca Bhagavī attamanī to bhikkhū Bhagavato  
 bhāsitam abhinandun ti || 30 ||

# NAMO TASSA BHAGAVATO ARAHATO SAMMĀ-SAMBUDDHASSA

Evam me sutam Ekam samayam Bhagavā Bārānasiyam viharatī Isipatane Migadāye Tatra kho Bhagavā pañcavaggiye bhikkhū āmantese ||1||

“Dve 'me, bhikkhave, antā pabbajitena na sevitaṃhī Katame dve?

‘Yo cāyam kāmesu kāmāsankhalikānuyogo hino gammo pothujjaniko anariyo anattasamhito, yo cāyam atta kīlamanuyogo dukkho anariyo anattasamhito,—ete kho bhikkhave ubho ante anupagamma majjhimī patipadā Tathāgatena abhisambuddhā cakkhukarāni nānakarāni upasamīya abhinīya sambodhāya nibbānāya samvattatī’ ||2||

Katamā ca sī bhikkhave majjhimī patipadā Tathāgatena abhisambuddhī cakkhukarāni nānakarāni upasamīya abhinīya sambodhāya nibbānāya samvattatī?

“Ayaṃ eva ariyo atthangiko maggo, seyyathidam Sammādiṭṭhi, sammāsaṅkappo, sammāvitte, sammākaṃmanto, sammājiṇyo sammācariyamo, sammāsatī, sammāsamādhī ||3||

Ayaṃ kho sī, bhikkhave, majjhimī patipadā Tathāgatena abhisambuddhī cakkhukarāni nānakarāni upasamīya abhinīya sambodhāya nibbānāya samvattatī ||3||

Idam kho pana, bhikkhave, dukkham ariyasaccam jīti pi dukkhā, jarī pi dukkhā, vyādhi pi dukkhā, maraṇam pi dukkham, appiyehi sampayogo dukkho, piyehi vippayogo dukkho, yaṃ pi iccham na labhatī tam pi dukkham—sankhittena pauc’ upādinakkhandhā dukkhā ||4||

Idam kho pana, bhikkhave, dukkhasamudayaṃ ariyasaccam jīyam tanhā ponobbhavikā nandī rāga sabagatī tatra tatrabhinandini, seyyathidam Kīmatanhi, bhavatanhā, vibbavatanhā ||5||

Idam kho pana, bhikkhave, dukkhanirodham ariyasaccam, yo tassa yeva tanhīya asesā virūga nirodho cīgo patinissago mutti anīlayo ||6||

Cittaseno ca Gandhabbo Naḥarājā Janesabho  
 Sātūgiro Hemavato Punnako Karatiyo Gulo  
 Sīvako Mucalindo ca Vessāmitto Yugandharo  
 Gopālo Suppagedho ca Hirī Nettī ca Mandiyo  
 Pañcālacaṇḍo Ālavako Pajjuno Sumanō Sumukho  
 Dadhimukho Maṇi Mānicaro Dīgho Atho Serissako  
 sahā ||23||

Imesaṃ Yakkhānaṃ mahāyakkhānaṃ senāpatīnaṃ mahā-  
 senāpatīnaṃ ujjhāpetabbam vikkanditabbam viravitabbam  
 Ayam Yakkho gaṇhāti — pe — na muñcatīti. ||24||

Ayam kho sū, mārisa, Ātānātiyā rakkhā bhikkhunam  
 bhikkhunānaṃ upāsakānaṃ upāsikānaṃ guttiyā rakkhāya  
 avibimsāya phāsuvihārāyāti. ||25||

Handa ca' dāni mayaṃ mārisa gacchāma babukiceā mayaṃ  
 bahukaraṇīyāti. ||26||

Yassa dāni tumhe mahārājāno kālam maññatbāti. ||27||

Atha kho cattāro mahārājāno utthāyāsanaṃ, Bhagavantam  
 abhivādetvā padakkhinam katvā tatth' ev' antaradhā-  
 yimsu. ||28||

Te pi kho Yakkhā utthāyāsanaṃ app ekacce Bhagavantam  
 abhivādetvā padakkhinam katvā tatth' ev' antaradhāyimsu.

App' ekacce Bhagavatā saddham sammodiṃsu sammodanī-  
 yam katham sārāṇiyam vītisāretvā tath ev' antaradhāyimsu.

App' ekacce yena Bhagavā, ten' añjalim panāmetvā tatth'  
 ev' antaradhāyimsu

App' ekacce nāma gottam sāvetvā tatth' ev' antaradhāyimsu.

App' ekacce tunhībhūtā tatth' ev' antaradhāyimsūti. ||29||

“Uggaṇhātha, bhikkhave, Ātānātiyam rakkhama! Pariyā-  
 punātha, bhikkhave Ātānātiyam rakkhama! Dhāretha, bhi-  
 kkhave, Ātānātiyam rakkhama! Atthasamhūtāya, bhikkhave,  
 Ātānātiyā rakkhā bhikkhūnaṃ bhikkhūnaṃ upāsakānaṃ  
 upāsikānaṃ guttiyā rakkhāya avibimsāya phāsu vihārāyāti.

Idam avoca Bhagavā attamaṇā to bhikkhū Bhagavato  
 bhāsitaṃ abhinandun ti ||30||

## NAMO TASSA BHAGAVATO ARAHATO SAMMĀ- SAMBUDDHASSA

Evam me sutam Ekam samayam Bhagavī Bīrīnasīyam  
vibarati Isipatīno Migadīye Tatra kho Bhagavī panca  
vaggiyo bhikkhū āmantese ||1||

'Dīo 'me bhikkhave, antā pabbajitena na sevītabhī  
Katame dīo?

'Yo eayam kīmesu kīmasukhallikānuyogo hīno gammo  
pothujjaniko anariyo nnatthasambhūto yocāyam attā kīlama  
thānuyogodukkho anariyo anattasambhūto — etebhobbikkhave  
ubho anto nnupāgama majjhīmī patipadī Tathāgatena  
nblīsamibuddhī cakkhukarānī nīnakarānī upasamīya abhī  
nīyā sambodhīyā nibbīnīyā samvattatī' ||2||

Katamā ca sī bhikkhave majjhīmī patipadā Tathāgatena  
abhīsamibuddhī cakkhukarānī nīnakarānī upasamīya abhī  
nīyā sambodhīyā nibbīnīyā samvattatī?

Ayam eva ariyo nītibangiko maggo seyyathīdam Sam  
maditthī sammīsaṅkappo sammavācī sammīlāmmanto  
sammājīvo sammītiyāyo sammīsatī sammīsamīdhi ||3||

Ayam kho sī bhikkhave majjhīmā patipada Tathāgatena  
abhīsamibuddhā cakkhukarānī nīnakarānī upasamīya abhī  
nīyā sambodhīyā nibbīnīyā samvattatī ||3||

Idam kho pana bhikkhave dukkham ariyasaccam jāti pi  
dukkhī jarī pi dukkhī vyādhī pi dukkhā maraṇam pi  
dukkham appjehī sampayogo dukkho piyehī vippayogo  
dukkho yam pi iccham na lahhatī tam pi dukkham—  
saṅkhittena paṇe upīdīnakkhāudhā dukkhā ||4||

Idam kho pana bhikkhave dukkhasamudayam ariya  
saccam yīyam tanhī ponobbhavīka nandī raga sahaḡata tatra  
tatrābhīnandīnī seyyathīdam Kamatanhī bhavatanhā vīhha  
vatanhā ||5||

Idam kho pana bhikkhave dukkhanīrodham ariyasaccam,  
yo tassa yeva tanhīyā asesā viragā nīrodho cāgo patinissago  
mutti anālayo ||6||

Cittaseno ca Gandhabho Nalarāḍa Janesabho  
 Satāgiro Hemavato Punnako Karatiyo Gulo  
 Sivako Mucalindo ca Vessimitto Yugandharo  
 Gopīlo Suppagedho ca Hiri Netṭi ca Mandiyo  
 Pañcīlacando Ālavako Pajuno Sumano Sumukho  
 Dadhimukho Mani Mānicaro Digho Atho Serissako  
 sahā ||23||

Imesam Yakkhānam mahayakkhīnam senāpatinam mahī-  
 senāpatinam ujjhīpetabbam vikkhanditabbam viravitabbam  
 Ayam Yakkho ganhātī — pe — na muñcatitī ||24||

Ayam kho si, mīrisa, Ātānātiyā rakkhā bhikkhunam  
 bhikkhuninam upāsakīnam upāsikanam guttiyā rakkhīya  
 avihimsaya phāsuvihārīyātī ||25||

Handa ca' dīni mayam mīrisa gacchāma bahukiccā mayam  
 bahukaranīyātī ||26||

Yassa dīni tumhe mahārājano kīlam maññathātī ||27||

Atha kho cattāro mahārājano utthāyasanā, Bhagavantam  
 abhivādetvī padal khinam katva tatth' ev' antaradhā  
 yimsu ||28||

Te pi kho Yakkhī utthāyasanī app ekacce Bhagavantam  
 abhivādetvī padakkhinam katvī tatth' ev' antaradhīyimsu

App' ekacco Bhagavatī saddhim sammodimsu sammodani-  
 yam katham sīrīniyam vitisīretvī tatth' ev' antaradhīyimsu

App' ekacco yena Bhagavī, ten' añjalim panīmetvī tatth'  
 ev' antaradhīyimsu

App' ekacce n una gottam sāveta tatth' ev' antaradhīyimsu

App' ekacce tunhībhutī tatth' ev' antaradha yimsūtī ||29||

“Uggaṇhatha bhikkhave Ātānātiyam rakkhama! Pariyā-  
 punītha bhikkhave Ātānātiyam rakkhama! Dhīretha, bhi-  
 kkhave, Ātānātiyam rakkhama! Atthasambhītiya, bhikkhave,  
 Ātānātiya rakkhā bhikkhūnam bhikkhuninam upāsakīnam  
 upāsikanam guttiyā rakkhīya avilumsīya phīsu vihārīyātī

Idam avoca Bhagavā attamanī te bhikkhū Bhagavato  
 bhāsitam abhinanduntī ||30||



nussāya anuttaram sammāsambodhiṃ abhisambuddho ti paccaññāsim. ||17||

Ñānaūca pana me dassanaṃ udapādi: 'Akuppā me ceto-vimutti, ayaṃ antimā jāti, n'attbi dāsi punabbhavo ti.' ||18||

Idaṃ avoca Bhaḡavatā: attamaṇā pañcavaggiyā bhikkhū Bhaḡavato bbāsitaṃ abbinandanti. ||19||

Imasmiṃ ca pana veyyākaranasmiṃ bbaññamāne āyasmato Kondaññassa virajaṃ vītamalam dhammacakkbum udapādi: 'Yaṃ kiñci samudaya-dhammaṃ sabbam taṃ nirodha-dhamman ti.' ||20||

Pavattite ca pana Bhaḡavatā dhammacakke Bhumā devā saddam anussāvesuṃ: 'Evaṃ Bhaḡavatā Bārānasiyaṃ Isipatane Migadāye anuttaram dhammacakkaṃ pavattitam, appaṭivattiyaṃ samaṇena vā brāhmaṇena vā devena vā Mārena vā Brabmunā vā kenaci lokasmiṃ ti.' ||21||

Bhumāsam devānam saddaṃ sutvā Cātumabārājikā devā saddaṃ anussāvesuṃ — pe —. ||22||

Cātumabārājikānam devānam saddaṃ sutvā, Tāvatiṃsā devā saddaṃ anussāvesuṃ — pe —. ||23||

Yāmā devā — pe —. ||24||

Tusitā devā — pe —. ||25||

Nimmānaratī devā — pe —. ||26||

Paranīmitavasavattino devā — pe —. ||27||

Brahmapārisajjā devā — pe —. ||28||

Brabmapurohitā devā — pe —. ||29||

Mahābrahmā devā — pe —. ||30||

Parittābhā devā — pe —. ||31||

Appamānabhā devā — pe —. ||32||

Āhassarā devā — pe —. ||33||

Parittasubbā devā — pe —. ||34||

Appamānasubbā devā — pe —. ||35||

Subbakinnā devā — pe —. ||36||

Vehapphalā devā — pe —. ||37||

Asaññasattā devā — pe —. ||38||

Avihā devā — pe —. ||39||

Attappā devā — pe —. ||40||

Sudassā devā — pe —. ||41||

Idam kho pana, bhikkhave, dukkhanirodhagāminī paṭipadā ariyasaccam.

Ayaṃ eva ariyo atthangiko maggo: seyyathidaṃ sammā-ditṭhi — pe — sammāsamādhī. ||7||

Idaṃ dukkham ariyasaccan ti me, bhikkhave, pubbe ananussutesu dhammesu cakkhum upapādi, ānam upapādi, paññā ndapādi, vijjā upapādi, aloko upapādi. ||8||

Tam kho pan' idam dukkham ariyasaccam pariññeyan ti me, bhikkhave, pubbe ananussutesu dhammesu — pe — pariññātan ti me, bhikkhave, pubbe ananussutesu dhammesu cakkhum upapādi, ānam ndapādi, paññā upapādi, vijjā upapādi, aloko upapādi. ||9||

Idam dukkhasamudayam ariyasaccam ti me, bhikkhave, — pe — aloko upapādi. ||10||

Tam kho pan' idam dukkhasamudayam ariyasaccam pahātābhan ti me bhikkhave — pe — pahānan ti me, bhikkhave — pe — aloko upapādi. ||11||

Idaṃ dukkhanirodham ariyasaccam ti me bhikkhave — pe — aloko upapādi. ||12||

Tam kho pan' idam dukkhanirodham ariyasaccam sacchikatābhan ti me bhikkhave, — la — sacchikatan ti me, bhikkhave, — pe — aloko upapādi. ||13||

Idam dukkhanirodhagāminī paṭipadā ariyasaccan ti me, bhikkhave, — pe — aloko upapādi. ||14||

Tam kho pan' idam dukkhanirodhagāminī paṭipadā ariyasaccan bhāvetābhan ti me, bhikkhave, — pe — bhāvitan ti me, bhikkhave, — pe — aloko upapādi. ||15||

Yāva kīvañca me, bhikkhave, imesu catūsu ariyasaccesu evam ti-parivaṭṭam dvādasā-kāram yathābhūtam ānāpādasānam na suvisuddham ahoṣi. n'eva tāvāham bhikkhave sadevako loko samārako sahrāmake, sassamanabrāhmaṇiyā pajāya sadevamanussāya anuttaraṃ sammāsambodhiṃ abhisambuddho paccāññāsim ||16||

Yato ca kho me, bhikkhave, imesu catūsu ariyasaccesu evam tiparivaṭṭam dvādasā-kāram yathābhūtam ānāpādasānam suvisuddham ahoṣi, athāham, bhikkhave, sadevako loko samārako sahrāmake sassamanabrāhmaṇiyā pajāya sadevama-

Sudassī deyī — pe — ||42||

Al anutthī devī — pe — ||43||

Evam Bhagavata Bīrīnasiyam Isipatane Migadīye anuttaram dhammacakkam parattatam appativattiyam sammanena vā brahmanena vā devana vā Marena vā Brahmuni vā lenaci vā lokasmīti ||44||

Iti ha tena khamena tena layena tena muhuttana yīva Brahmaloṭṭī saddo abbhugganehi ayanca kho dasasahassī lokadhītu sankampī sampakampī sampavedhī, appamīno ca ulūro obbhūso loke pīturaḥosī atikkamma devīnam devanu bhīvan ti ||45||

Atha kho Bhagavā udānam udīnesi ‘ Annāsī vata bho Kondanño annāsī vata bho Kondanno ti ||46||

Iti ha dam īyasmato Kondannassa Annataḥondanno tv eva nīmam aho si ||47||

#### DHAMMACAKKAM

### NAMO TASSA BHAGAVATO ARAHATO SAMMĀ SAMBUDDHASSA

Evam me sutam Lham samayam Bhagava Sāḷhesu viharatī Kapilavatthusmim malīvane mahatī bhikkhu sanghena saddhim pañcamattehi bhikkhusatehi sabbehi ova arahantehi dasahi ca lokadhītūhi devatī yebhuyyena sannipatitī hontī, Bhagavantam dassanīya bhikkhusanghañca ||1||

Atha kho catuunam Suddhāvāsā kīyikīnam devīnam etad aho si —

Ayam kho Bhagavā Sāḷhesu viharatī Kapilavatthusmim malīvano mahatī bhikkhu sanghena saddhim pañcamattehi bhikkhusatehi sabbehi ova arahantehi dasahi ca lokadhītūhi devatī yebhuyyena sannipatitī hontī, Bhagavantam dassanīya bhikkhu sanghañca Yañ nūna mayam pi yena Bhagavā ton upasāsaṅkameyyīma upasāsaṅkamitvī Bhagavato santike paccekam gūtham bhīseyyāmāti ||2||

Atha kho tā devatī seyyathīpi nīma halavū puriso